A COMMENTARY

ON

The

Mayor of Casterbridge

(THOMAS HARDY)

By

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THE MAYOR OF CASTERBRIDGE

INTRODUCTION

I

WHAT IS A NOVEL

A novel cannot be defined easily because it encompasses many things, and many kinds of stories are being called novels. We will see what are its important and essential constituents.

The following are the important constituents of a novel:

1. NARRATION

A novel is a long story told in a certain way. It is essentially a narrative. The author has to narrate the events of the story. But he has not only to narrate them, but also to put forth his own point of view through the characters he employs. For this he may adopt two different means.

He may tell his story in the first person and become the narrator himself. In this way he has an advantage when he tries to analyse the characters. He can look into the mind of all of them and express his opinion about their behaviour and reactions to different things and events as and when he likes. This advantage has been made use of by *George Eliot*, *Hardy* and *Meredith*. But in doing so there is a danger also. Some novelists try to express their opinions at different occassions in the course of the story with the result that the illusion of reality created by the story is broken. *Thackeray*, for example, does that very often, even to the extent of a fault.

Hardy does not directly comment on his characters,

He does not analyse the character to find out the motives that made them work in one way or the other. He is thus quite safe because he does not express his own opinions directly. When he wants to comment on something, he does so indirectly by suggestion or by hinting at it through his characters.

Where the novelist is the narrator. Where the novelist takes it on himself to narrate the story he, by a convention assumes the role of an omnipresent person. He is supposed to be present at different places at the same time, and knows all those facts which are not known to the characters of the novel. This makes it easy for the novelist to cover varied and wide fields. He can introduce as many characters as he likes, and can give as detailed an account of them at the beginning as is necessary for the proper development of the story. This is important because in the first person narrative, which we shall discuss later on, it is not possible.

The novelist has an added advantage in this case because by assuming the role of an overshadowing presence he acquires a conventional right to analyse all characters when he likes. The reader looks at the characters through his eyes and therefore does not get a prejudiced view about them, as would happen if they were the opinions of one of the character. (But this does not mean that the novelist cannot himself be predujiced in favour of or against a character because of his own pre-occupations with certain beliefs). This gives him an opportunity of looking at and describing the motives of all important characters, including the hero. In a first-person-narrative the reader gets an opportunity of studying the working of the mind of the hero only when he soliloquies, (اپنے آپ سے باتیں کرنا) which is very rare.

Along with all these advantages there are some disadvantages of this mode of narration. It creates a feeling that a personality superior to that of the characters is hovering over the novel (ناول پر چھائی ہوئی ہے). Thus the

novelist becomes a sort of character super-imposed on the novel and the characters presented in it. The reader does not feel that he is living through the novel with the characters. On the other hand he has a feeling that a master-mind is presenting the story to him so as to make it appear as a rounded and well planed whole. The illusion of reality is often broken when the reader suddenly feel the presence of the personality of the author, giving a shake to the smooth flow of narration, and for a time overshadowing the characters which were being presented.

First person narrative. The first person narrative means narrating the story through one of the major characters of the novel, usually the hero. There are the following defects which should never be lost sight of:—

In the first place the author's field is very much narrowed down. He cannot claim to have an all-seeing eye. He may like to tell us things that are happening at different places and which different people are doing. He cannot do so unless the narrator is there. But the narrator is one of the characters and he cannot be expected to be everywhere. Under the circumstances the author is forced to give the reader only those facts which the narrator observes.

The novelist can analyse the character who is narrating the story, but he cannot analyse the other characters. In this way he cannot use the narration for psycho-analysis of the charaeters, as much as the analytical novelist would like to. Moreover, all other characters are seen through the eyes of the narrator. He may like them or may not and thus his observations about those characters are not always quite correct. The other characters are observed through him and, therefore, the reader should bear in mind that some error might creep in, in the appreciation of character because of the likes and dislikes of the narrator. Even the mind of the narrator cannot be analysed easily, because the narrator would not like to expose himself to the reader. If he does so he would be behaving very unnaturally.

Another problem for the novelist in the case is, that he is not supposed to be writing as things are happening. It would be the case if he was writing the novel in the third person. In the novel the character who is speaking is speaking from memory. In this way the narrative becomes retrospective (جس میں پرانے واقعات وغیرہ بیان کئے جاتے ھیں). The narrator builds up scenes from his memory. Thus he is supposed to have passed through the impact of all those events when he writes about them. He does not give us his own reactions, as they were at the time of the actual occurrence. He is telling us about them after a lapse of time and, therefore, his reactions are now different, and are being given in the light of what the events led up to. The reader cannot apprecicate the character and the immediate reactions of the narrator who is also the central figure of the novel. He finds himself cut off from the story by a great lapse of years.

The narrator is not supposed to have remembered all the dialogues to the very word, which were spoken many years ago. But that is what the writer wants us to believe and we cannot but obey him.

It should, however, be remembered that the first person narrative is very vivid and clear. The character can bring in his recollections and views as he likes. He can also give the necessary colour to the events, when he describes them and can add his own views to them.

2. DESCRIPTION

A novelist has to describe scenes to give a setting to the story. In the early novels, *Richardson* and *Fielding* did not attach any importance to description of scenes. *Mrs. Radcliff* began to give detailed descriptions in her novels. By and by they became very popular. It was later on established as a means of giving a romantic and poetic touch to the novel. This was dangerous for the novel form, because usually descriptions tend to reduce the interest that the novelist should take in character and incidents.

Luckily, the French writers influenced the English novel of the time, and made the novelist realise the primary interest of the novel. Description is only good when it is used to give a setting to the events, or shows the character of a person. Thus description became a thing of secondary importance in the novel. *Hardy* is very good at describing beautiful things and scenes of nature. Sometimes he describes them with so much interest that he appears to be doing so only for the sake of description. Generally the novelists and other writers love to describe beautiful scenes of spring and summer, but *Hardy* sets his tragedies in scenes of autumn.

3. DIALOGUE

Dialogue is an important constituent of the novel. It gives the thoughts of the characters, and also shows the reactions of the characters to different things. It is through conversation that we come to know the characters in their relations with others. The first importance in the matter of conversations should always be attached to the preparation of the setting for dialogue. If it is not done the dialogue would not be effective. The novelist should in a few words give the reader a reasonably good description of the the place where the characters are talking so that it may appear to be a dialogue amongst two persons in a drama, with the necessary stage setting. He would be able to achieve this result by creating the necessary scene before his mind and then writing it down.

The second important thing is the language. In the early novels, the language used was too literary to be effective as the language of the characters which were presented to the readers. Later on the novelist began to write truly conversational language. This brought in slang (عامیانہ زبان) expressions. It is important to understand that the writer should not be excessively inaccurate for the sake of realistic effect, as he should not be excessively literary for the sake of being correct. He should find a mean between the two. In this novel *Hardy* has used the language as it is spoken by the people in real life, in their particular surroundings. This creates a realistic

effect, and he has succeeded very well. There are, however, passages which over-do it but they can very well be excused.

As a rule the novelist should always improve on the language of the common people, because he is not presenting life in the raw. He is giving an imaginative and refined picture of life, and his language should also be refined and in consonance with a well developed imagination.

Usually the novelist who is telling the story through a character in the novel in the first person, finds it difficult to bring too much dialogue. The character is recollecting the incidents and he is not expected to remember every bit of the dialogue which actually took place a long time ago. That is why we find many writers giving excessive importance to description and narration at the cost of dialogue. But where the narrator is the novelist himself, the dialogue becomes more natural.

Dialogues are more difficult to tackle than narrative. They require dramatic talent from the novelist. Moreover, dialogues should always help to show the mind of the character. It throws a ray of light on the inner workings and dark recesses of his thoughts, (اس کے خیالات کی گہرائیاں) whereas narration deals with incidents only. So many novelists of ordinary talent prefer to narrate or describe rather than give dialogues. But it should always be remembered that dialogue gives more vividness to the scenes, and makes the whole thing appear more full of life and real, than it would be when there is no conversation at all.

Dialogue is a great help to the novelist in bringing out the character of the persons he creates. This is done by recreating what they say. But they are also shown to the reader through others when those others comment on them during their conversation with one another. Thus we find that dialogue is put to a very good use by the analytical school of novelists. *Hardy* is interested in

analysing the characters, so he uses dialogues for showing the motives and reactions of his characters. For him it is not only a medium of opening up the plot and the development of further incidents. It helps in appreciating and understanding different things that happen in the novel.

4. CHARACTERISATION

With this we come to an important constituent of the novel. The novelist must always create people and then tell the reader some significant things about them, or narrate some incidents in their lives. These people should always be like human beings. They may be normal or abnormal, but they should not be supernatural, otherwise we will come to the domain of fantasy and would not be reading a novel proper.

All the people in the novel are somehow or other connected with each other, and their reactions, when they come in each other's life are interesting however minute they may be. If that were not so, these characters would not have a place in the novel. In the novel the novelist cannot and should not present characters who are not connected with each other. These characters present themselves before the reader as human beings, and disclose their character and their habits through their contact with others. But the novelist is expected to know more than they disclose to the world. In this way these characters show to the reader something more than real human beings do in real life, because we know the people in the novel by what they do and over and above that what the novelist tells us about them. Thus we can analyse them and understand their motives much better than we can do in the case of our fellow human beings.

Some novelists create characters only to show us particular qualities that they possess. They are brought into existence merely to show those qualities. They possess them from the beginning to the end and die with them. But some characters are created as human beings. They have diverse qualities and they go on developing

with time and under the influence of the world around them. The type of characters that a novelist creates depends upon the objects which he has before him when he is writing the novel, and the kind of novel he is writing.

Forster has given two kinds of characters in his analysis of them. They are *flat characters* and *round characters.*

Flat Characters

The flat characters are those which have one peculiar quality in them. It dominates all other qualities. It continues to exist from the beginning of the novel to its end. The character does not change by the impact of circumstances (حالات کے اثر سے). The person is brought in contact with different kinds of people, and he behaves differently with each of them. He is put through different situations and he reacts to them differently. But he is the same at the beginning of the novel as he is at its end. *Hardy's* characters are mainly flat. The change of character, if any, is brought about arbitrarily. The writer has nothing much to tell us why that change was brought about.

Round Characters

Round character develops in the course of the novel. He is drawn from within. As things happen, the character tries to conform to them, or repels them with the result that his personality goes on changing. Such a character is capable of giving a complete surprise to the reader, when it shows a new facet of its personality after some development. While reading the novel such a character always gives feeling of the movement of time. If further appears that this movement has brought about some change in the world around us. A round character is always a far different person at the end of the novel, from the one he was at the beginning. In this sense a round character is far more superior to flat characters and is nearer to life. Hardy does not give us round characters,

because he is not interested in the changes that come about in the minds of the characters. As a matter of fact he does not study the characters like a psychologist.

5. ANALYSIS

The modern novelist has taken upon himself the functions of the psychologist. He presents a character to the reader, and then gives his own interpretation of all those things which the character does. He tries to find motives for the actions of the character and studies the springs which water the thought processes of the character. This makes him give us more intense studies of the character than the one that would be possible, if we were to see the character when it is prasented without the analysis. This increases the intellectual interest in the novel, but also makes it possible for the novelist to introduce many preconceived notions in it. He can thus show certain motives to exist where they are not present simply because he thinks that they should be there. That might make the characters less realistic and natural than they would otherwise be. Moreover, such detailed observation and analysis always proves harmful for the vividness and vigour of the narrative. It makes the action slow which harms the interest that the reader feels in the novel. Moreover, a novel which is primarily concerned with analysing the character, is interesting only for the specialist and not for the ordinary reader. This is not very desirable for the novel.

6. THE PLOT

The plot is a string of events on which the story of the novel is based. The novelist always has a rough idea about how he is going to develop the story, and what are going to be its main features. It is called the plot. A novelist is not in any way strictly confined by the plot like the short-story writer. He is always free to go beyond it and can introduce matter which is beyond the range of the plot. This is usually done because it some times so happens that certain things are interesting though they are not connected with the main story. They are worth being

told even when they do not touch the theme very closely, and do not help in taking the story forward. But as a rule they should not be introduced. Everything in the novel should be, somehow or the other helpful in bringing the main story to a successful end. Thus plot should be adhered to as far as possible.

7. THE PHILOSOPHY OF THE NOVELIST

In the olden days novelist believed that they had a right to express their views on moral and social problems through their novel. They thought that they could comment on the happenings in the novel, and could thus express their views on important problems that they tackle in them. In this sense they could put forth their point of view before the reading public.

The moderns have, however, changed their attitude. They think that they should not try to be preachers. They influence the reader by selecting their subject, and treating it in a particular way, but they do not say that they like one thing more than the other. Thus they try to be as objective as possible. Some novelists go so far as to break the continuity of the novel, so as to tell the reader what they thought about the happenings. This destroys the illusion of reality in the novel and proves very harmful for it.

Hardy does not believe in doing any such thing. He does not break through the curtain drawn by the presentation of characters and say what he likes or dislikes. On the other hand he suggests what he wants to impress on the reader by the selection of impressions which he creates and passes on to the reader.

II

THOMAS HARDY

LIFE

Thomas Hardy was born at *Upper Bockhampton*, near *Dorchester*. He was the son of a builder (معمار). His early

life passed in a quiet retired village, (آبادی سے ہیچھے ھٹا ھوا) which has continued to be a simple pastoral place even up to the present day. The life in the village has a deep effect on the art of Hardy. In most of his novels, the impressions of his early surroundings show themselves in the setting provided for the action of the story. Casterbridge the little town in which the story is set has something of the Upper Bockhampton in it.

Hardy was educated at a Dorchester school, where he studied Latin with great interest. He was apprenticed (شاگرد بیٹھا) to *Mr. Hicks*, an architect of the *Dorchester*. In 1863 he won the prize and medal of *Institute of British Architects* with an essay on architecture. In the same year he received *Sir W. Tate's* prize for Architectural design. This shows that if he had continued to follow the profession of an architect he would have been a very successful man in that field.

Hardy was however, attracted by literature more than architecture. His first idea was to become an art-critic but as time passed he realised that he would be a better novelist. Different influences were responsible for his taking to novel writing as a profession. In 1898 he reverted to poetry because he had been criticised adversely by the critic for the unrelieved pessimism of his last two novels. With the turn of the century he set himself to the task of creating a new literary form, an epic-drama, and wrote *The Dynast*.

His wife died in 1912 and two years later he married *Florence Emily Dugdale*. In 1920 he received the Order of Merit and later on the Gold Medal of the Royal Society of Literature. He died in January 1928.

His works can be placed under the following headings.

(*a*) **Novels of character and environment :—**

1. Under the Greenwood Tree (1872).
2. Far from the Madding Crowd (1874).
3. The Return of the Native (1878).

4. The Mayor of Casterbridge (1886).
5. The Woodlanders (1887).
6. Wessex Tales (1887).
7. Tess of the D' Urbervilles (1891).
8. Life's Little Ironies (1894).
9. Jude the Obscure (1886).

(*b*) **Romances and Fantasies :—**

1. A Fair of Blue Eyes (1873).
2. The Trumpet Major (1880).
3. Two on a Tower (1882).
4. A Group of Noble Dames (1896).

(*c*) **Novels of Ingenuity :—**

1. Desperate Remedies (1876).
2. The Hand of Ethelberta (1876).
3. A Laodicean (1881).

(*d*) **Poems :—**

1. Wessex Poems (1898).
2. Poems of the Past and Present (1902).
3. Time's Laughing-Stocks (1909).
4. Satires of Circumstances (1921).
5. Winter Words (1928),

III

LITERARY CHARACTERISTICS OF HARDY'S WORK

The work of *Hardy* like that of all other great men of letters can be seen from different points of view. In this chapter we will discuss some of the characteristics and dominant tendencies (اهم خوبیاں) of *Hardy's* work.

Comprehensive view of life. M. Arnold says about *Hardy* that "he saw life steadily and saw it whole."

This speaks volumes for Hardy's work. *Hardy* had a broad view of life and could see different fragments (ٹکڑے) of it knit into one whole. Thus he could organise and place his experiences into proper patterns so as to rebuild life not as consisting of separate and isolated (الگ الگ) experiences but as one whole. We find this quality in the greatest writers only. This is very significant in connection with the work of *Hardy* because he has very often been accused of being a pessimist. But by reading his novels one finds that is not the case. There is no doubt sufferings and sorrows in the life of his character but he gives such a comprehensive view of their life that their sufferings as well as their joys are blended into one pattern and neither of the two appears to dominate the canvas. Thus the sufferings of the characters form only a part of the whole plan of life unfolded before the reader, and not the main theme of the novel.

Faith in humanity. Hardy has a deep faith in humanity. Thus though he presents a very sad picture of life, yet through that picture we do not see merely the sufferings of humanity, we also see human strength with which man can fight even a losing battle with courage and fortitude. We also find men who are great in their failure and heroic in their defeat. Thus even the weakness of Man as described by *Hardy* gives one a feeling of the strength of Man. In *The Mayor of Casterbridge, Henchard* was surrounded by misfortune, and fate hurled him from top of the ladder to the ground but he faced his sorrows with heroism and showed how courageously Man can face adversity, if he has the necessary inborn strength.

This quality of presenting life as a whole involves the presentation of good as well as evil in such a way as to juxtapose them (آمنے سامنے لانا) and to give a feeling to the reader that they complement each other. This is done very well by *Hardy* and it gives his work a life like balance.

Technique. *Hardy* is a master of technique. Unlike most of the other English novelists he follows his plot very closely. In doing so he does not let superfluous incidents or episodes (واقعات) to interfere with the smooth flow of the narrative. Thus he subordinates everything to the necessities of his plot. Other English novelists usually enjoy digressions because they can some time be interesting to the reader. But they hurt the plot. The only other novelist who can be compared with *Hardy* in this respect is *Jane Austen*.

Reliance on accident. *Hardy* has often been accused of placing too great a reliance on accidents for the solution of complications in his novels, a too great insistence on the operation of a pitiless law of causation on human life and actions, perhaps an undue tendency to introduce incidents not out of a sense of inner necessity but merely to make the evolution of his story sufficiently sensational. This is just criticism but one must realise that *Hardy* was not going too far away from the realities of life when he constructed his novel as he did. He was trying to point out that accident does have a strong say in the development of the character or in the making of the fortune of a man. He was also making us realise that man does not always get a reward for his good deeds and punishment for the evil ones. In doing so he was being absolutely true to life. *Hardy* had realised by experience that there was a very thin line between right and wrong. It is therefore bad to be very sure about what is right and what is wrong. Moreover right and wrong can very well disguise themselves in each others garb, and right may at times appear evil and evil may appear to be the untarnished virtue, and appearances may mislead the casual observer. *Hardy* warns his readers not to be so misled and for that purpose introduces certain incidents in the novel which on the face of them appear to be different from what they really are.

NATURE IN HARDY'S WORK

Hardy has a feeling for nature. He does not merely enjoy nature like other English poets, he feels it as a mighty power throbbing with life and pulsating in palpable sources of energy. Nature appears to him as a person rather than a thing. It behaves differently towards human beings at different times during their life. Hardy has a feelings that nature can think and therefore its benevolent or malevolent actions are the expressions of a conscious will. In this he is equalled by no other novelist in English except the *Bronte* sisters.

Observation of nature. Hardy had spent the early part of his life in close contact with nature, therefore his description of nature directly flow from personal experience. When describing nature he appears to be more like a landscape painter than a novelist. He loves describing particular regions as, "The spot stretched downward into valleys and onward to other upland, dotted with barrows, and trenched with the remnants of prehistoric guts. The whole scene lay under the rays of newly risen sun which had not as yet dried a single blade of the heavily-dewed grass, whereon the shadow of the yellow and red vans were projected far away."

His land-scape painting is also of supreme order. We have many examples of it in *The Mayor of Casterbridge*.

"The evening sun seemed to shine more yellowly there than anywhere else this autumn, stretching its rays, as the hours grew later, under the lowest sycamore bough, and steeping the ground floor of the dwelling, with its green shutters in a substratum of radiance with the foliage screened from upper parts."

He had a special liking for woods and was particularly fond of giving different description of them in different seasons as they went through the changes which took place in the course of the year. In *The Mayor of Casterbridge* we have some of the finest of such descriptions :

"When *Elizabeth Jane* opened the hinged casement next morning the Mellow air brought in the feel of imminent autumn almost as distinctly as if she had been in the remotest hamlet...Bees and butterflies in the corn field... flew straight down High Street without any apparent consciousness that they were traversing strange latitudes. And in autumn airy spheres of thistle down floated into the same stream lodged upon the shop fronts, blew into drains ; and innumerable tawny and yellow leaves skimmed along the pavement and stole through people's doorways into their passages with a hesitating scratch on the floor, like the skirt of timid visitors." **Legious Cazamian** has put it very well, he says, "*Hardy* has the acute discriminating sense of an observer who takes in things with attention at the same time analytical and impassioned. His record of impressions owe nothing to literature : they are wholly direct, and grow out of the object itself...No one before him has caught, or at least expressed through words, the peculiar rustling of the wind in the tiny bells of dried heather blossoms. Such extremely delicate perceptions however, are not so striking as are some broad strong intuitions in which imagination has its share. The special aspects of particular regions, the picturesque elements of individual landscape, are seen and rendered with unfailing felicity. And just as those creations reveal the deepest tendencies in the writer's temperament, his tastes are secretly guiding the preference of his sight. Hardy has described most fondly the elementary grand and sad aspects of nature ; the land which appeals to him most is far from human dwellings ; he loves the sea, but, does not often describe it, not finding himself sufficiently familiar with its mood ; he loves more to paint the woods where the seasons go through the infinitely varied circle of their changes far from all profane onlookers ; the vales, the rich pastures, the sober hills of his native districts, the bare uplands where the furrow of a Roman road runs straight and empty to the horizon ; and the gloomy vastness of the moors, in which every living being vanishes, as if swallowed up in the depth of the centuries whose image is called up by its immobility."

But this does not mean that because *Hardy* painted nature as an artist he saw it only as a beautiful thing, steeped in colour and presenting a beautiful view to the eye. No doubt he could give accurate descriptions of nature as the following "The fact is that no sooner had the sickles begun to play than the atmosphere felt as if cress would grow in it without nourishment. It rubbed people's cheek's like damp flannel when they walked abroad. There was gusty, high, warm wind; isolated rain-drops starred the window- panes at remote distances; the sunlight would flap out like a quickly opened fan throwing the pattern of the wood at remote distances ; the sunlight would flap out like a quickly opened fan throwing the pattern of the window upon the floor of the room in a milky, colourless shine, and withdraw as suddenly as it had appeared." He had also a deep appreciation of the sounds which different objects of nature produce. We find many such descriptions in *The Mayor of Casterbridge*. The following is one of the example of *Hardy's* deep sense of natural sounds.

"To the east of *Casterbridge* lay moors and meadows through which much water flowed. The wanderers in this direction, who should stand still for a few moments on a quiet night, might hear singular symphonies from these waters, as from a lampless orchestra, all playing in their Sunday tones, from near and far parts of the moor. At a hole in a rotten weir, they execute a recitative ; where a tributary brook feel over a stone breastwork, they trilled cheerily under an arch they performed a metallic cymballing, and at turnover hole, they hissed. The spot at which their instrumentation rose loudest was a place called *Ten Hatches*. Whence during high springs there proceeded a very fuge of sounds. And again the following passage, "The wind played on the tent cords in Aeolian improvisations."

But there is something more in nature which *Hardy* sees and expresses in his novels. To him nature appears more like a man than an object. He finds that it has a personality, its likes and dislikes and sometimes its behaviour is enigmatic—far beyond human understanding.

Gardiner says, For *Hardy* "Nature is never a mere picturesque background for the human play; it is the most potent personality—Nature is the chief actor in the *Hardy's* drama—Nature, vast, sentient, mysterious upon whose bosom the brief human figure is tossed like driftwood in its mysterious passages from eternity to eternity. "He thought that there was in nature that "Immanent Will" which kept human world alive, and thus according to him there was a connection between nature and man.

Attitude to life. Generally it is believed that *Hardy* had a pessimistic attitude towards life but on a closer study of his works, we find that is not so. His attitude is more tragic than pessimis. tic *Hardy* was deeply impressed by human suffering, he found that man, in his conflict with fate and destiny, finds himself at a disadvantage and usually suffers at their hands. As **Lascelles Abercrombie** puts it, *Hardy* found "the general measureless process of existence wherein all activity is included, cares nothing in working itself out for the needs and desires of individual existence; only relation between the two (but it is an unavoidable relation) is that in the long run the individual must obey the general. The main stream of tendency has an ultimate power over all the vortices within—We never feel the characters to be isolated in a purely human world; the conditions of their being, and their being itself, are always engaged—with an immense background of measureless fatal processes, a moving, supporting darkness more or less apparent." The reason for this is not far to seek as *Hardy* was always drawn more towards the sorrowful aspect of things. As **Duffin** puts it, "*Hardy* said that it was his aim to present a view of things that harmonised with experience, but he admitted that his was a nature that became more vocal in the presence of tragedy than of comedy. He found, he said, special interest in "the failure of things to be what they were meant to be."

There is nothing new about this way of looking at things. The Victorians had a marked tendency towards

pessimism of this kind. Because they found that man was no more than a toy in the hand of a superior power which was variously called fate, destiny, or nature. But we find certain distinguishing features in the pessimist *Hardy*. These features show that there is predominance of tragic element in it. **Abercrombie** says, "It is pessimism of a very different kind from the splenetic kind preferred by diseases like *Straindberg* or *Huysmans*. For it is capable of tragedy; and tragedy is not—something just sorrowful or distressing. It is a unity of several elements, and that which is grievous is but one of them."

Hardy does not believe that fate is absolutely blind and a man suffers without any reason. On the other hand he shows that the suffering of man is usually born of his weakness of character or his lack of ability. *Henchard* suffers immensely for what he does at the fair but it is not fate or destiny which moves him along to do that, on the other hand he does it on his own, because it is born of a fault in his character—his drunkenness. Similar is the case with the later fall of *Henchard* and rise of *Farfrae*, there is a great difference between the characters of two men which make it possible for them to move in the opposite directions in the scale of life.

Hardy greatly differs from pure pessimists in not making life appear wholly sorrowful. On the other hand he finds that there is something good about it along with all the sorrow that it gives to man. He juxtaposes (آمنے سامنے لاتا ہے) happiness and sorrow, and that makes his pessimism bearable. In this *Hardy* is like *Shakespeare* whose darkest tragedies are relieved by some horse-play on the part of the characters. **Abercrombie** says, "There is no tragedy without resistance. Jude does indeed ache; but his resistance is magnificient, so also is his tragedy—Add tragedy plainly requires father that the resistance be of some mobility and dignity, for tragedy must be a thing enjoyable in itself—A life abject in sorrow is nothing enjoyable, therefore nothing tragical". In *The mayor of Casterbridge* we find *Henchard* fighting back courageously

when he is in the grip of sorrow. He does not give in as any one else might have done. On the other hand he puts his qualities to the best use and keeps up a good resistance against the world when he is down. That is why he is never abject, whatever else he may be. **Duffin** says about this aspect of *Hardy*, "No writer who presents human kind so wittily as *Hardy* can be a thorough-going pessimist. The true pessimist is he who like *Swift*, depicts man himself as degraded, contemptible. For *Hardy's* dark canvas there stand out heroic forms of mighty Adam and a beauteous Eve. With him man is far from God-like, but still a moral being, rich in interest and of high capacity."

No doubt *Hardy* saw man as a suffering creature, and depicted his most pitiful aspects, but we find that he never hated man, on the other hand he found that inspite of all the weaknesses of man there is that essentially noble quality about him which raises him above the angles. He remains noble, strong and lovable even when he is suffering most. He loves his characters when they are most in the hands of fate, or when they are the worst hit by what fate may do to them. His charity increases with their suffering so that one cannot but admire his art and his heart rather than criticise the characters for the good or evil that they do.

In *Hardy* and in *Shakespeare*, there is an elemental struggle between good and evil, and a struggle goes on between the will to enjoy life, and the circumstances which deter (روکتے هیں) one form doing so. In *The Mayor of Casterbridge, Lucetta* is an example of this struggle, she wants to make the best of her life, loves enjoyment, and sacrifices a principle for making herself happy, but fate moves in when she has all but succeeded, and when she thought that the last cloud—the letters to Henchard—had been cleared from the horizon of her life, she was destroyed completely. This struggle between two forces can only be correctly presented when the writer has an objective view of life, not otherwise. *Hardy* has it, and the results are superb.

IV

CHARACTERISTICS OF STYLE

Hardy is a master of style. His language is easy and simple, yet it does not become vulgar (عامیانہ) or even common. There is that essential element of superior diction which makes for literary excellence, but *Hardy* has not made his style as difficult as some of the writers like **Meredith** do. Sometimes **Meredith** makes his prose so difficult that the reader is lost in its intricacies (اس کے چکر) and does not appreciate the smooth flow of the story. In the case of *Hardy* it is entirely different, and the story flows on with ease and the reader keeps his interest in it, the language being a help rather than a hinderance in its appreciation.

Another important thing to be noted in the style of *Hardy* is that he is exceptionally good at reporting the conversation of the poor people in their natural and simple language. In this matter he is superior even to *George Eliot.* It is on account of all these good qualities of *Hardy's* style that **Compton-Rickett** says about him, "We shall find no loose ends in his work. He is almost equally great as a stylist. On the whole it is an admirable style, clear straight-forward, unpretentious, yet capable of carrying subtle implications and always instinct with a simple dignity and compelling sincerity. There is no straining after effect ; no self-conscious attitudinising.

Humour : *Hardy's* humour is never boisterous, nor is it ironical. It is full of the milk of human kindness, because *Hardy* feels the tragedy of human life in all its different aspects and the sorrow which his characters suffers make him feel for them, rather than criticise them.

Hardy is usually very serious about life, its struggle and the ever present shadow of fate which controls human actions, often rather maliciously. His novels mostly

deal with ordinary people in ordinary surroundings and, his humour smacks of the common people. There is nothing special, literary or intellectual about it, as we find in **Meredith.** **Abercrombie** says, "The persons, like the jokes, have the air of belonging to the common stock of humanity ; the persons that will always be in the world whatever other varieties of mankind may come and pass, and the jokes that will always be told, let invention do what it can."

This commonness or rustic (گنواروں سی) quality in *Hardy's* work brings him in certain respects on the same level as *Shakespeare*. We find that *Shakespeare's* humour is also common, it deals with the simple people of the country side or the cities, and it does not carry an intellectual note. **Abercrombie** says, "The elemental quality of these rustic immortals is without doubt *Shakesparean* in degree as well as in kind, in the scene for instance where *Joseph Poorgrass* and *Jan Conggan* are drinking together while the body of poor *Fanny Robin* lies on the Waggon outside." The conversation of these people is true to nature, and similar is their humour, which exposes their mental confusion more than that intelligence or their ability to see the incongruous side of human nature.

Hardy is so sympathetic towards his characters that whatever they say or do he does not laugh on them. On the other hand he sympathises with them in their foolishness but when they are out-right ludicrous (جن پر ھنسی آئے) he becomes a little ironic. **Compton Rickett** says, "When dealing with rustic characters, *Hardy's* humour usually takes the form of irony ; he is too much of a realist to take pleasure in caricature ; too little of the moralist to make effective use of satire ; and his natural reserve tends to make him even when dealing with tragic issues, grimly ironical."

Interpretation of Character : *Hardy* did not portray a vast variety of characters like *Shakespeare* or *Walter Scott.* He did not create complex

characters-like *Jane Austen* **and** *Meredith.* He was not very fond of psycho-analysing characters, nor does he try to discover the deep and mysterious nooks of human mind. His creations are mostly very elemental in nature, and are presented before a background of elemental forces of nature. **Compton Rickett** says "His figures are elemental forces on a background of vaster elemental forces ; they are the natural expression of sleepy woodland places, gaunt austere hills, purling streams, lonely open spaces."

Hardy's characters act under the influence of and in conformity with the forces of nature, which give them strange passion. There is nothing subtle or complex about them. *Hardy* does not make their actions correspond to their motives. Therefore we know the reasons why they act in a particular way only when the novelist explains their conduct to us. His characters are very much living, and show some very powerful aspects of human character but they remain simple people belonging to the soil. **Compton Rickett** says, "The outstanding characters in *Hardy's* affection are incalculable if you like, but that does not make them subtle. Subtle characters, it is true, he did essay at times, and he was too fine a psychologist to fail entirely in portraying them ; but they are vastly inferior to his simple and more primal types, "We find that in delineating *Henchard*, *Hardy* has given an eleborate and subtle picture of a simple and passionate man. The picture he draws is not only accurate but also suggestive of the elements of which he was made of. He has also been able to lay bare the motives of *Henchard*, though it has not been done as accurately as some other novelist would have done.

V

THE MAYOR OF CASTERBRIDGE

Date of composition. *Hardy* started writing the novel in August 1884, and finished it in the spring of 1885. It

appeared serially in *The Graphic*, from Jan. 3rd to May 15th, 1886.

The novel was mostly a result of the personal experiences of the novelist, therefore in the beginning some of the names and even a chapter and some incidents were suppressed and not given in the novel, but the suppression did not last long because the friends of the novelist made him restore them.

Kinds of novels. *Hardy's* novels have been grouped into two different classes, the dramatic and the epic. The main difference between the two kinds lies in the fact that in the epic kind the novelist interposes his comments at length as if he was presenting life as it was, whereas in the dramatic novel he presents life as it is and keeps himself in the background so as to keep himself away from giving his own opinions about different happenings in the novel. The story unfolds itself in the novel, and the reader has a feeling that everything is happening of its own accord and not under the impelling force of the writer's personality. **Pinto** says. *The life and Death of the Mayor of Casterbridge* certainly belongs to the dramatic group. It shows us a tragic drama woven out of six main strands, the lives of *Michael Henchard*, *Susan Henchard*, *Elizabeth-Jane*. *Richard Newson*, *Donal Farfrae* and *Lucetta Temple-man*. It is a drama as cunningly built and as organically complete as anything written for the Greek or the Elizabethan stage. It seems to move forward with an inevitable and relentless power from Michael Henchard's reckless act in the tremendous opening scene, to his spectacular rise to the pinnacle of mayoralty, the nemesis that overtakes him, and his piteous end. But **Abercrombie** has rightly pointed out that there is something lacking in this view of the novel. *Hardy* does make comments on the happenings as well as characters in the novel which take it beyond the level of the purely dramatic novel. His comments are personal as well as through the characters, like *Buzzford*, *Coney* and *Longways* and others of the kind. But the fact cannot be denied that it has a strong dramatic

element about it. Because the plot and the development of the novel is dramatic in character.

The beginning is dramatic, and the rise in the fortune of *Henchard*, the complication, the untravelling of the plot, and finally the crisis and then the resolution have all got a dramatic quality about them. The end comes with the impact of a tragedy.

There is a symmetry in the structure of the novel which one often finds in a drama. The struggle between good and evil, the rivalry between the two leading men of the novel—*Henchard* and *Farfrae*, which goes on increasing, going from one thing to the other, business, love and even more, and the end in which the good succeeds entirely, and we are made to feel the impact of the evil character of *Henchard* which mars his entire life in spite of the strong redeeming features which it possesses all go to show that if the novel is to be grouped and labelled with a class, it can be no other than the dramatic.

THE STORY OF THE NOVEL

Chapter I

SALE OF SUSAN BY HENCHARD

Michael Henchard was a young hay-trusser. He had married early in life, but there being nothing in common between the husband and wife, they soon lost interest in each other. *Michael* was without work. He, his wife, and their little daughter *Elizabeth-Jane* left their village in search of work for him. The husband and wife walked as strangers to each other, and showed no love and affection for each other as they went long.

It was almost evening when they reached *Weydon-Priors*. *Michael* inquired about the prospects of finding work there, and there being none, retired (چلا گیا) to the nearby ground where a fair was being held.

Michael was a drunkard and went to the tent of a furmity-woman on the campass. He drank some of the strong wine available there, and lost his mental balance to such an extent that he began to talk of selling his wife. His wife, who appeared to be a good woman, warned him to be most sensible, but he did not listen to her. In the end, he put her up for sale. The company present was stunned (ششدر رہ گئی) for some time, because of the strangeness of the transaction. But a sailor, called *Newson*, paid the price stipulated (جو اسنے رکھی تھی) by *Michael* and bought his wife. *Susan*, the wife of *Michael*, gave him a last warning that the joke had gone too far. But *Michael* did not respond to it. Thereupon she began to weep bitterly and left with the sailor. *Henchard* was so much stupified that he did not interfere and kept sitting on his table.

He went to sleep on his seat. When the business was closed for the day the furmity-woman found him so fast asleep that she did not disturb him. She let him sleep there till next morning.

Chapter II

SEARCH FOR SUSAN AND A WOE

Next morning *Henchard* woke up in the camp of the furmity-woman with a vague recollection of what had happened the previous night. His fears ware confirmed when he found in his pocket five pounds and five shillings which the sailor had given him as payment for his wife. He was deeply shocked by what he had done under the influence of drink. He knew that *Susan* was such a simple woman that she would think that the sale had some sanctity attached to it, and would become loyal to the sailor. He therefore decided to make a thorough search for her. Moreover he took an oath that he would never drink any wine for twenty-one year, being a year for every year he had lived.

He followed every piece of information that he could get about *Susan* and *Newson* and moved from place to place in search of his wife. At last he reached a port and learnt that people of that description and name had migrated to America. With that his search came to an end, and he went back towards south-west till he reached the town of Casterbridge.

Chapter III

SUSAN GOES IN SEARCH OF HENCHARD

Some twenty years after her sale, *Susan* went back to *Weydon-Priors*. This time her grown-up daughter was with her. On reaching the outskirts to the village, she directed her steps towards the fair ground. A fair was going on just as she had found it on the evening when she was sold to *Newson*. Evidently she was travelling in search of *Henchard*. Why she did so is explained in Chapter IV.

She had come to the fair in the hope that she might meet some one there, who might have been present twenty years ago when she was sold to *Newson*, and might give her some information about *Henchard*. As she walked to the fair she espied the old furmity-woman of twenty years ago. She was now a poor woman selling her furmity in the open. *Susan* left her daughter at an other stall, and went to her. On making inquiries from her she found that *Henchard* had visited the woman after the transaction and had told her that if some one asked for him, she should direct the person to *Casterbridge* where he was living. After getting this piece of useful information the mother and daughter left the fair and took the road which lead to Casterbridge.

Chapter IV

SUSAN'S LIFE WITH NEWSON

Susan was a simple woman. She thought that the sale had given some legal rights to *Newson* and began to live with him as his wife. Her daughter by *Henchard* died, and another was born. She was also named *Elizabeth-Jane*. *Susan* did not tell the child anything about her past so that she continued to think that her parents were married in the normal way. She and *Newson* had gone to Canada, where they lived for several years. *Susan* lived a satisfied life till they returned to England and *Newson* was engaged in Newfoundland trade. One day she told one of her neighbours about how she and *Newson* met. She enlightened (اسے بتایا) her about her ridiculous belief that some sanctity was attached to the sale. *Susan* was a deeply religious woman and the knowledge that she was still the lawful wife of *Henchard* made her feels very unhappy about the way she was living with *Newson*. She began to think of returning to *Henchard*. She was in a fix about it when she received a vague news of *Newson's* death. It was a vague piece of news. But she relied on it and left the house in search of *Hechard*. They did not have much money, but with strictest economy they managed to reach *Casterbridge*.

It was the middle of September and they reached the city in the evening. Passing through the main street they found that it was an agricultural town. They inquired from the people about some decent place where they may have something to eat, and learnt that the local corn-factory had put on sale grown wheat for which the people were deeply offended with him. They learnt later on that it was no other than *Henchard*.

Chapter V

SUSAN FINDS HENCHARD

Walking along the street *Susan* and her daughter came to the *King's Arms*—an inn. A feast was going on in the inn with the mayor in the chair. They looked in from an open window and found that the mayor was no other than *Henchard*. For some time they stood outside and watched the proceedings. They learnt from the people outside that *Henchard* had taken a woe not to drink for twenty one year and had honoured it through the years.

During the course of the dinner some one reminded the mayor of the bad wheat which he had put on sale. The mayor admitted that the wheat he sold was bad, but showed his inability to do anything about it. This incident changed his demeanour. He became more serious and a bit sad. He however refused to say anything more than that.

Elizabeth-Jane was very happy to find that one of their relations was a rich man. But she had some doubts about his recognising them as his relations. The girl had till then no knowledge of his relationship with her mother, and thought that it was no more than a distant relationship by marriage.

Chapter VI

DONALD FARFRAE

Donald Farfrae was a Scotchman who was on his way to *America*. He had just arrived in town, and finding a crowd

outside the *King's Arms* went to enquire what was happening there. He heard the mayor telling the diners that he could do nothing about the grown corn. He knew a process by which it could be restored. Therefore he wrote a chit to the mayor saying that he could help him in the matter and sent it to him. Thereafter he went to the *Three Mariners*—another inn. When the mayor received that chit he made enquires about the author and after a while followed him to his inn. The *Three Mariners* was a comparatively (مقابلتاً) cheep place and usually the poor people went there. So after some hesitation (جھجک) the mayor entered it to meet the Scotchman.

Chapter VII

THE THREE MARINERS

Susan and her daughter had reached the *Three Mariner* some time before the arrival of *Henchard*. They found that it was likely to be too expensive for their means (ان کے حالات کے مطابق بہت مہنگا تھا). *Elizabeth-Jane* went to the land-lady (آس سرائے کی مالکہ) and requested her to let them stay there by accepting her help in the establishment as part payment for their stay. The land-lady agreed to do so.

She was asked to take *Farfrae's* dinner in his room. She did as directed. On entering the room she found *Farfrae* reading a newspaper. She laid his dinner on the table and went back. When she went to her own room with her own and her mother's supper, she found her in a state of nervous excitement. On making enquiries, the girl found that the mayor was present in the next room where the Scotchman was a staying. The Scotchman told him the means by which his grown wheat could be restored to such an extent that it might become fit for human consumption (انسان کے کھانے کے قابل ہو جائے).

The mayor was so happy to learn the method that he proposed to the Scotchman that he should stay with him as a manager. But the latter refused to do so.

Chapter VIII

FARFRAE WINS POPULARITY

The mayor left after a while. *Elizabeth-Jane* carried down the tray of the Scotchman as well as their own tray. She found a lot of people had collected in the main hall of the inn and *Farfrae* had joined them. The young man soon began to sing for the company. His songs were very much appreciated and he was requested to sing time and again. *Elizabeth-Jane* was very much attracted by the songs of the young man, specially so because she had found that he was an able man and could advise even a man of the ability of *Henchard*.

Susan told her daughter that she had made a mistake in working at the inn because the status of *Henchard* was such that it might lower him in the eyes of the world. On the other side *Henchard* had been so much attracted by *Farfrae* that he kept on pacing outside the inn for quite some time after he left him He thought that he should make a higher offer to him to make him work as his manager.

Chapter IX

FARFRAE AGREES TO WORK FOR HENCHARD

Next morning *Henchard* was passing under the inn when he noticed *Farfrae* in a window. On asking *Farfrae*, he found that he was leaving town just then. *Henchard* offered to walk with him some distant. The two left together.

Susan found that *Henchard* was a very properous man. She decided to contact him for the sake of her daughter. She wrote a letter to him telling him about her arrival in the town and asking him whether she should stay or go away quietly. She sent *Elizabeth-Jane* to his house with the letter.

In the meantime the two men walked along till they reached the top of the town. *Henchard* had been attracted by the young man even more during this short period.

Ultimately he made a final offer to him which *Farfrae* accepted and became the manager of *Henchard*. Thereafter they went back and *Farfrae* took control of *Henchard's* business.

When *Elizabsth Jane* reached *Henchard's* house to deliver the letter of her mother, she found *Farfrae* sitting in *Henchard's* office. He did not recognised her as the girl who served him in the inn the previous night. He offered her a chair and told her to wait for the return of *Henchard* and continued to inspect corn from different bags.

Chapter X

ELIZABETH-JANE MEETS HENCHARD

Henchard was at that time talking to a man called *Joshua Joop* who had called for the job of manager by appoinment. *Henchard* told him that he had already appointed a man to that post. He was so angry that he became *Henchard's* enemy for good.

After disposing him off *Henchard* came to his office and *Elizabeth-Jane* gave him *Susan's* letter. He was deeply touched by the knowledge that *Susan* was still alive and thought that *Elizabeth-Jane* was his own daughter who had been given the name of *Newson* to meet the exigences of the peculiar situation (ان خاص حالات کی ضرورت کو پورا کرنے کے لئے) in which *Mrs. Henchard* found herself. He took her into the house and made enquries about their past. He had realised that the girl was ignorant about the past of her mother and decided to keep the secret from her. He was very nice to her and sent a letter to *Susan* by her saying that she should meet him at a deserted place (بیابان جگہ) at 8 o'clock that night. He put five guineas in the envelope. By this he was suggesting to his wife that he had bought her back. *Elizabeth* went back happy. Her mother read the letter and told her that she had been invited to meet *Henchard*, and that she would go alone.

Chapter XI

SUSAN MEETS HENCHARD

Susan waited anxiously for night-fall. At night he went to the quiet and dark place appointed by *Henchard*. The mayor was happy to meet her, but told her that he could not take her and *Elizabeth* back into his house openly. He suggested that she should take a house in the town, he should court her and marry her. In that way *Elizabeth* could come to his house as his step daughter, and the world, as well as the girl, would not be able to discover their past. *Susan* liked the plan, and they parted. During the meeting *Henchard* assured her that he would do all he could to make her happy in the future.

Chapter XII

HENCHARD'S DILEMMA

After meeting with *Susan*, *Henchard* went back to his house and found *Farfrae* busy with his account books. He invited him into the house and served him a good dinner. After that he told him about his past and the sale of *Susan*. *Henchard* found himself in Dilemma because previous to *Susan's* return, he had become intimate with another young woman and had ultimately decided to marry her (Lucetta). But the appearance of *Susan* on the scene had made it impossible. He asked *Farfrae* to advise him about the course which he should take, specially because he felt that *Elizabeth-Jane* should not in any case know about the shameful happening in their past. *Farfrae* agreed with *Henchard* that he should write to *Lucetta* explaining the position in which he found himself, and to send her some money as compensation for her loss of reputation. He also endorsed his plans for second marriage.

Chapter XXIII

HENCHARD REMARRIES

Michael Henchard hired a cottage for *Susan* and began to visit her in the evenings. One day they fixed a date for

their remarriage, and the marriage ceremony was gone through in the local church. Many of the loungers were astonished at the fact that *Susan* had attracted *Henchard* in spite of her simplicity and unattractive features, (بری شکل), but they could not understand or divine the reason for it.

Chapter XIV

ELIZABETH-JANE MEET FARFRAE

Elizabeth-Jane found a comfortable house and a lot of money but she did not spoil herself. On the other hand she kept to her old simple ways. But she tried her best to improve herself in dress as well as intellect, and began to look far more beautiful than she was in the earlier days *Henchard* noticed that their daughter had dark hair whereas *Elizabeth-Jane* had of a lighter shade. But *Susan* explained it away. *Henchard* told *Susan* that he would like *Elizabeth-Jane* to take on his name and to give up that of *Newson*. She was reluctant and the matter was left to the girl. She did not show any inclination to do so and *Henchard* did not press the point very much.

During this period *Elizabeth* noticed that whenever *Farfrae* was with the family he looked at *Mrs. Henchard* in a strange way. She could not explain it because she did not know that the Scotchman knew the history of *Mrs. Henchard*, which was a closed book to her.

During this period a strange incident took place. *Elizabeth-Jane* received a note asking her to meet the writer near a barn. She thought that it was from *Henchard* and went to the place to meet him. She waited for a while but he did not arrive. In the meanwhile she found *Farfrae* coming to the place. To avoid him she went up the steps of the granary. *Farfrae* reached there and began to wait for someone. After a while it became clear that he was waiting for her. At this they confronted each other and were astonished to find that somebody had played a trick on them (انہیں بیوقوف بنایا ہے) and had sent them letters

asking them to come to granary. They decided to keep that incident a close secret and parted. *Elizabeth-Jane* later on found that those letters had been written by her mother, who wanted them to meet so that she may marry the Scotchman.

Chapter XV

HENCHARD QUARRELS WITH FARFRAE

Farfrae began to like *Elizabeth-Jane*, but things were shaping otherwise and their love was not going to blossom. *Farfrae* began to show independence which *Henchard* did not like. The latter was a very hot-headed person and was not prepared to tolerate any interference from any one, whoever he may be.

One of the workmen called *Whittle* used to be late for work. One day *Henchard* warned him to be in time next day otherwise he would deal with him very harshly. It so happened that *Whittle* was not in time even the next day. *Henehard* went to his house and marched him back to his yard without letting him put on his breeches. When *Farfrae* found him like that, he ordered him to go back and put on his breeches. There was an argument (بحث) between him and *Henchard* on this point, and *Farfrae* told him that he would rather leave than allow such harshness to be meted out to the men. *Henchard* felt very much offended at this and his manner towards *Farfrae* changed from then onward, especially so because he felt that *Farfrae* was insolent (گستاخ) because he knew his secret. Another thing which disturbed *Henchard* was that more and more people liked *Farfrae* better than him. Thus he was loosing respect whereas the Scotchman was gaining it.

Chapter XVI

HENCHARD DISMISSES FARFRAE

Inspite of this change of feelings, *Henchard* and *Farfrae* continued to work together. Then a day of national rejoicing (ساری قوم جس دن خوشی منائے) arrived and *Henchard*

decided to celebrate it in a befitting manner. He organised sports for the village. *Farfrae* organised an open-air ball as a counter (اس کے مقابل میں) attraction. It was a cloudy day and the people preferred to go to the simple entertainment of *Farfrae* in the town rather than go to the outskirts (شہر کے باہر) for that of *Henchard*. *Henchard* had to stop the entertainment early in the day because of very little attendance. When he learnt that the failure of his show was due to that of *Farfrae's* ball, he went to see it. He saw its popularity and heard people talking in praise of it. This made him even more angry with the Scotchman and he decided to dismiss him from his service, so that he may not be his competition any more.

Chapter XVII

FARFRAE SETS UP HIS OWN BUSINESS

Henchard had seen *Elizabeth-Jane* dancing with *Farfrae* in the course of the entertainment. He called her and told her that in future she should not have anything to do with him. She was sorry to learn about *Farfrae's* departure from amongst them. But by and by it became known that *Farfrae* was not leaving the town and would set up his own business. This was heartening but she did not receive any more attention from him. The reason was that *Henchard* had written to him not to pay court (محبت کا اظہار کرنا) to his daughter.

When *Henchard* learnt that *Farfrae* was setting up his own business in town, he flared up and told every body that he would beat the young man in competition. From then onwards he and *Farfrae* were not on talking terms and the latter's name was not mentioned in the house of the former.

Chapter XVIII

THE DEATH OF SUSAN

Susan had not been keeping good health, and appeared

to be sinking fast. *Elizabeth* looked after her as well as she could.

Henchard received a letter from *Lucetta* asking him to return her letters and other articles, in view of the fact thet they could not get married. He was to return them to her at the coach office when he passed through the town. He went there but did not find her on the coach.

Susan wrote a letter to her husband before her death and directed that it should be opened only at the time of *Elizabeth-Jane's* marriage. She was growing weaker day by day and ultimately she died.

Chapter XIX

ELIZABETH-JANE'S IDENTITY

After the death of *Susan*, *Henchard* told *Elizabeth* that she was his daughter and that for that reason she should take his name. He decided to produce some documentary proof (دستاویزی (تحریری) ثبوت) in favour of his contention that she was his daughter. While looking through his documents he found the letter that *Susan* had written before her death and discovered that *Elizabeth* was the daughter of *Newson* and that his daughter of the same name had died when *Susan* was living with the other man. This was a great shock for him but he did not disclose the fact to *Elizabeth*. She began to treat him as her real father, whereas he began to dislike her.

Chapter XX

ELIZABETH MEETS LUCETTA

The knowledge that *Elizabeth* was not his daughter brought a great change in *Henchard's* attitude towards her. He began to criticise her for petty trifles (چھوٹی چھوٹی باتیں). This pained *Elizabeth* very much because she thought him to be her father. One day she was carrying food to a poor woman in the barn when her father abused her for waiting on such a low creature.

Thereupon the woman told *Henchard* that her daughter had once served in the *Three Mariners.* On making inquiries *Henchard* found that she had served *Farfrae.* This *estranged* (اور بھی خلاف کر دیا) him ever more with his daughter.

Henchard wanted to get rid of the girl. He wrote to *Farfrae* telling him that he had no objection to his courting her.

Elizabeth was so lonely that she began to visit the grave of her mother every day. One hay she met a beautiful woman who was walking about in the grave-yard (قبرستان). She learnt how sad *Elizabeth* was and told her that she would like to take her into her household as a companion (ساتھی). *Elizabeth* was mighty pleased with the proposal because that would give her an opportunity to live away from her father.

Chapter XXI

ELIZABETH LEAVES HENCHARD

Elizabeth was enchanted by the lady she met who was no other than *Lucetta.* That evening she went out to have a look at the *High Place Hall* where the lady lived, and where she was likely to live. As she was walking along the alley (گلی) nearby, she found a man going into the house. It was *Henchard* though she did not know it at the time.

In the evening she asked her father his permission, for her to go and live with a lady. He had no objection, and offered to give her an annuity so as to be independent of her (تا کہ وہ اس سے آزاد ہو جائے).

That very evening when *Henchard* came back home he found that his daughter was leaving the house to take up her new appointment. He was taken aback for a moment and offered to make her happy if she stayed on, but it was

too late and the girl went away. She informed him where she was going, and this was a great surprise for him.

Chapter XXII

LUCETTA PLANS TO MARRY HENCHARD

Lucetta had come to *Casterbridge* because she had learnt about the death of *Susan*, and thought that in the changed circumstances he would like to marry her. She had become a rich woman by then. She wrote to *Henchard* to come and visit her, and proposed that they should get married at the earliest. She had brought *Elizabeth* to her house to serve as an excuse for *Henchard* to visit her. But strange enough *Henchard* did not call. *Lucetta* thought that he was not coming because of his great dislike for his daughter. One day she sent *Elizabeth* out of the house and wrote to *Henchard* asking him to call in her absence. She was waiting for him when *Farfrae* called instead.

Chapter XXIII

LUCETTA MEETS FARFRAE

Farfrae had called to meet *Elizabeth*. *Lucetta* invited him to sit down. They talked for a while, and both of them developed interest in each other. After a while *Farfrae* was called to the market by an appointment which he suddenly remembered. *Lucetta* had fallen in love with him.

Some three minutes later *Henchard* called and sent word that he was in a hurry. *Lucetta* had changed her mind about him after her meeting with *Farfrae*, so she refused to see him, saying that she had a headache.

Chapter XXIV

LUCETTA REVEALS HER PAST TO ELIZABETH

Before the visit of *Farfrae Lucetta* was thinking of getting rid of *Elizabeth* because she was keeping away her father from her house. After the visit she thought her presence was a boon. She did not tell her about the visit of Farfrae in the morning. They looked out of the window

and found a seed-drill (بیج بونے والی مشین) in the market place. *Farfrae* was examining it. Therefore *Lucetta* proposed that they should also go and have a look at it. This was quite significant.

That day *Lucetta* told *Elizabeth* the story of her past in the third person as if it was the story of some one else and asked her opinion about the way in which she should behave towards her new love. *Lucetta* knew who that was but did not show her knowledge. She however did not disclose her opinion on the matter because she disliked her change of lovers.

Chapter XXV

HENCHARD PROPOSES

Farfrae began to visit *Lucetta* more aften. *Elizabeth* knew the object of those visits and remained in the back ground when he called. *Henchard* on the other hand suffered from being ignored and called on *Lucetta* for a final talk. He told her how deeply he felt for her and proposed to marry her. *Lucetta* gave him a cold shoulder (آسکی پرواہ نہ کی) and told him to wait for some time till she could make up her mind. This appeared rather strange to him. But his hot-temper (غصہ) and his reference to her past were of no avail in making her accept his proposal.

Chapter XXVI

HENCHARD SUFFERS LOSSES

Henchard had guessed that his rival in love (رقیب) was no other than *Farfrae*. He even suggested to *Farfrae* that *Lucetta* had a dirty past but the other man did not take note of it. *Henchard* was so angry with *Farfrae* that he decided to crush him completely and for that reason he engaged *Jopp* as his manager. He began to buy wheat recklessly (بغیر سوچے سمجھے). He filled his granary in the hope that the weather would be bad and he would be able

to make money out of it. In this he had been misled by the forecast made by a weather prophet whom he had consulted (جس سے آسنے مشورہ کیا تھا). But at the time of harvest the weather was fine and the prices began to fall. *Henchard* suffered so many losses that he was completely ruined and he dismissed *Jopp*. He had to enter into appeal with the local bank by which he mortgaged (گروی ڈالنا) much real property and granaries.

Chapter XXVII

LUCETTA IS ENGAGED TO FARFRAE

The weather changed after *Henchard* had sold wheat at great loss and *Farfrae* had bought it cheaply. *Farfrae* made good profit out of those deals. Later on it became clear to *Henchard* that *Lucetta* was being courted by Farfrae. One day he called on her to put matters straight, but she refused to see him. He waited outside the house for some time and found that she had an appointment with *Farfrae* and both of them went for a walk. He followed them and overheard them (آنکی گفتگو سنی). From their conversation he found out that they were engaged (آنکی منگنی ہو گئی تھی).

He went back and waited for Lucetta at her house. When she came back *Henchard* threatened her that if she did not marry him he would let the world know about her affair with him. This forced her to promise that she would marry him. The promise was made in the presence of Elizabeth. It caused so much pain to Lucetta that she fainted (بے ہوش ہو گئی) but *Henchard* was not the man to give in.

Chapter XXVIII

FURMITY-WOMAN REAPPEARS

Next morning *Henchard* went to hear the petty Sessions in the Town Hall. A woman was being tried for nuisance and for insulting the village police-man. The woman was no other than the *Furmity-woman* in whose tent *Henchard*

had sold his wife. At the close of the evidence, she narrated to the Court the story about the sale and pointed to *Henchard* as the husband who had done that shameful deed (شرمناک کام). This was a great blow to the reputation (شہرت) of *Henchard*. When *Lucetta* learnt about this incident she felt very sad, because she had made a promise to marry him and she did not want to marry a man with such a bad reputation.

She left for *Port-Bredy* for a few days. In her absence *Henchard* called at her house and was told of her absence. He called on another day and learned that she had come back but had gone for a walk on Port-Bredy Road.

Chapter XXIX

HENCHARD LEARNS OF LUCETTA'S MARRIAGE

When *Henchard* learnt that *Lucetta* had gone on Port-Bredy Road, he followed her. *Lucetta* was walking when she met Elizabeth, who had followed her there. The two women found a bull following them. They rushed into a barn to save themselves, but it followed them in. They ran before it in the barn, not knowing what to do, and would certainly have been killed by it if a man had not come in and rescued (بچایا) them. They found that it was *Henchard*. *Lucetta* felt very thankful to him for he had saved her life. He and she walked back and *Elizabeth* remained behind. After a while she found *Farfrae* coming that way on his gig. She mounted it by his side and told him how *Henchard* had saved them from death.

On their way back *Henchard* told *Lucetta* that he would like his engagement to her to be published so that the world may know it. He thought that his engagement with a rich woman would save his credit (آسکی ساکھ قائم رکھے گی) for some time. *Lucetta* expressed her inability to do so and informed him that she had already married *Farfrae*. *Henchard* was very angry and refused to accept her offer of help.

Chapter XXX

ELIZABETH-JANE LEAVES LUCETTA

When *Farfrae* reached the town he told his land-lady that he was going to vacate the house that very day. It had been decided that he would live with his wife in her house.

Lucetta and *Elizabeth* had a little talk about the marriage of the former. *Elizabeth* did not approve of it and when *Farfrae* arrived in the house and was shut up with *Lucetta* in the sitting room, she left the house with her belongings. She reached the street in which *Henchard* lived and sat down to think about the future. *Henchard* had settled some money on her (اسکے نام کچھ روپیہ لکھا ہوا تھا) and she was very skilful in making nets. She thought that she could make some money in that way, and thus make both ends meet (گزارہ کرے گی).

Chapter XXXI

BANKRUPTCY OF HENCHARD

The affairs of *Henchard* were going from bad to worst and at last things came to a head. He was declared a bankrupt (دیوالیہ). He made a clean breast of everything and did not keep back anything from his creditors (قرض خواہ), for which he was praised. When *Elizabeth* learnt about his misfortune she was so deeply affected that she decided to go and help him. But he refused to see her. *Henchard's* house was bought by *Farfrae*, and he went to live at *Jopp's* cottage by the *Priory Mill*. She went to see him there but was not admitted. It gave her great pain to know that people were happier in the service of *Farfrae* than they had been under her father.

Chapter XXXII

HENCHARD WORKS FOR FARFRAE

In the bankruptcy proceedings (دیوالیہ بنانے والی کارروائی)

Henchard lost all his property, and went to live with *Jopp* on the out-skirts of the city (شہر کے باھر کا حصہ). He later on found out that *Farfrae* had bought his business as well as his house and that he and his wife were living there.

One day *Farfrae* met *Henchard* on a nearby bridge and offered to accommodate (رھائش کی جگہ دینا) him in his house and even offered to give him such of his old furniture as he liked but *Henchard* refused to accept the offer.

Hanchard fell ill and *Elizabeth* went to his house to nurse (تیمارداری کرنا) him. It was with great difficulty that she found access to him (اس تک پہنچ سکی). He got well under her care and decided to work as a journey-man for *Farfrae*. This was very painful for him but he bore it stoically. When the period of his woe about drink came to an end, he went to the local inn and drank himself out of his senses.

Chapter XXXIII

HENCHARD SHOWED HATRED FOR FARFRAE

On one Sunday *Henchard* got himself drunk at the *Three Mariners* and made the church choir (گرجے میں گانے والے لوگ) sing a curse on *Farfrae*. He even announced his wish to kill *Farfrae*, to those present.

In the meantime *Henchard* went on working for *Farfrae*. The latter always avoided meeting the former in his yard. One day *Henchard* met *Lucetta* by chance and talked to her very sarcastically (طنزیہ انداز میں). She was much perturbed by his tone and wrote to him asking him not to repeat it. *Lucetta* never came to the yard after that. *Elizabeth* used to visit him when he was working. One day when she went to give him tea she found him making a threatening gesture at *Farfrae*. This she did not like although *Farfrae* did not see it.

Chapter XXXIV

ELIZABETH WARNS FARFRAE

Elizabeth thought that there was every likely-hood of *Henchard's* doing some harm to *Farfrae*. She therefore met him one morning and told him to be careful about him. *Farfrae* decided to make an opening for *Henchard* by raising a subscription (چندہ لینا) and giving him a start by letting him run a seed shop (بیجوں کی دکان) in the town. But people told him that *Farfrae* hated him very much and discouraged him in the matter. He gave up the plan. The city councillors asked *Farfrae* to be the mayor that year. This incensed (غصہ دلایا) *Henchard* even more.

One day he met *Lucetta* in the town and she requested him to give her letters back to her. In the meantime people told him that *Farfrae* had opposed the plan for installing him in the seed shop. He decided to ruin the happiness of *Farfrae* by telling him about his love affair with *Lucetta*. With that object in view he went to his house one evening and requested him to return to him some of his papers which were still lying in the safe in his old house. On being given the papers, which were *Lucetta's* letters, he read them for *Farfrae*. But kept back the name of the writer because he could not be cruel to them in cold blood. *Lucetta* heard him doing so and was very much perturbed at what might happen if *Farfrae* came to know the whole story.

Chapter XXXV

LUCETTA MEETS HENCHARD

Lucetta wrote to *Henchard* asking him to meet her in a deserted place (ویران جگہ) in the evening. It was the same place where he had met *Susan* when she came to *Casterbridge*. He was melted by her entreaties (التجائیں) to return her letters and promisad to do so. She offered to help him with money but he refused to accept it.

Chapter XXXVI

RETURN OF LETTERS

When *Lucetta* was on her way back from the interview she met *Jopp*, who wanted her to intervene with her husband in the matter of obtaining a job for him. She refused. When *Jopp* went home, *Henchard* gave him the packet of Lucetta's letters and told him to deliver them to her. *Jopp* smelled a rat and opened the packet. He read the letters to his friends at a public house and they decided to stage a skimmity-ride. A skimmity-ride was a customery thing which people did to dishonour a woman who was not faithful to her husband.

By chance *Newson*, who had returned to *England* reached *Casterbridge* that day in search of his daughter *Elizabeth*. He happened to be at the public house (شراب خانہ) and contributed a sovereign (ایک سکہ) towards the skimmity-ride.

Chapter XXXVII

A ROYAL VISIT

At that time a royal personage was passing through the town. The mayor, *Farfrae*, and the council were to welcome him. *Henchard* went to the council meeting and asked to be included among them. *Farfrae* refused to do so. *Henchard* was bent upon welcoming the visitor and therefore went to the place where the ceremony was to take place. He tried to step ahead when the visitor arrived but was pulled back by *Farfrae*. *Henchard* felt insulted, specially so because *Lucetta* had been talking disdainfully (حقارت سے) about him.

The mischief-makers (شرارت کرنے والے) decided to stage the skimmity-ride on that very evening.

Chapter XXXVIII

A FIGHT

Henchard was so angry that he took his dinner and

went to the yard of *Farfrae's* house, leaving a message for *Farfrae* to come to one of the granaries. When the latter arrived, *Henchard* told him that he had insulted him and he would fight with him. He tied one of his arms with a rope so that *Farfrae*, who was the weaker of the two, may not be at a disadvantage while fighting with him. The fight continued for some time till *Henchard* had *Farfrae* in his power. He could have killed him but let him go, saying that his old friendship would not let him do the deed.

Chapter XXXIX

THE SKIMMITY-RIDE

When the fight was over *Farfrae* went down and headed towards the stable (اصطبل کی طرف گیا). He received a note just then, saying that he should go to *Weatherbury* that day. It had been sent by some people who liked him and did not want him to be present when the skimmity-ride took place. *Farfrae*, not knowing the object of that advice, followed it. At night the ride took place as arranged and two effigies, (بت - پتلیاں) one of *Lucetta* and the other of *Henchard* were put on a donkey and were taken around the city. When the procession reached *Lucetta's* house she found out what the effigies represented and fainted. She was pregnant (حاملہ تھی) and the doctors thought that her condition could be quite sericus.

The councillors tries to find out the culprits (مجرم) who staged the ride but failed.

Chapter XXXX

THE DEATH OF LUCETTA

It was considered necessary that *Farfrae* should be with *Lucetta* as soon as possible because that was likely to reassure (سہارا دینا) her and might save her life. The servants were despatched to the place where he intended to go before he received the note to go to *Weatherbury*.

Henchard knew about the latter and ran towards *Weatherbury*. When he saw the gig of *Farfrae* he shouted to him that he should get back to his house, but *Farfrae* remembered what had happened in the morning and thought it better not to follow his advice. He went away to *Mellstock*. *Henchard* came back disappointed. *Farfrae* reached home late at night and *Lucetta* explained the incident to him, but she died during the night.

Chapter XXXXI

NEWSON MEETS HENCHARD

Henchard went back to his house, and in the morning *Elizabeth* went to see him. He had become very loving towards her and she began to make tea for him. Just then there was a knock at the door (دروازہ کھٹکا) and *Henchard* opened it. It was *Newson*. He inquired about his daughter and *Henchard* told him that she had died more than a year ago. *Newson* accepted the statement as true and went back. *Henchard* was much worried about this visit because he thought that the sailor would not be deceived by that reply for a long time, and he did not want to loose Elizabeth at any cost. She was his only hope to win back happiness.

He went out and stood by a nearby bridge. He was much shocked to see his effigy floating in it. On his coming back he met *Elizabeth* at his house. She was so much worried about his condition that she offered to take him with her. It was finally decided that she should come and live with him. Thus a complete reconciliation (صلح) took place between the two.

Chapter XXXXII

FARFRAE AND ELIZABETH-JANE

By and by *Farfrae* learnt about the conduct of *Lucetta* and began to forget the shock that her death had given him. He began to court *Elizabeth-Jane*. The courting went on quietly. For some time *Henchard* knew nothing

about it. In the meantime the councillors headed by *Farfrae* bought the seed-shop for him and he settled down in it. When *Henchard* came to know about the love affair for the first time, he was quiet angry. For a minute he thought of letting out the secret of Elizabeth's birth and thus destroying the possibilities of their marriage but he thought better of it and desisted from that course.

Chapter XXXXIII

ELIZABETH MEETS NEWSON

By and by the people began to talk of the wooing of *Elizabeth* by *Farfrae*. The couple often went for a walk and *Henchard* used to watch them by means of telescope (دور بین). One day when he was doing so, he found *Newson* coming down the road. He knew that this time the sailor would not be put off. When he came back to his house, *Elizabeth* was waiting for him. She told him of a letter that she had received from a person asking her to meet him at a certain place during the day or at *Farfrae's* house in the evening. *Henchard* knew that the person was *Newson*. He did not object to *Elizabeth's* going to see him and announced his own decision to go away from *Casterbridge*. *Elizabeth* went to *Farfrae's* house and *Henchard* departed from the town. At *Farfrae's* house she met *Newson* who told him that he was her father. He also informed her about the circumstances under which he had gone back when he went to *Henchard* on a previous occasion. She was very angry to learn that *Henchard* had deceived her as well as her father. During the meeting it was decided that the marriage of *Farfrae* and *Elizabeth* should take place at the former's house and a day was fixed for the same.

Chapter XXXXIV

THE MARRIAGE

Henchard walked out of the town and found employment after some day's journey. One day he learnt from some people about the projected (ہونے والی) marriage of *Farfrae* and *Elizabeth*. He decided to attend the ceremony, and

for that purpose he went to *Casterbridge*. He bought a little present for the couple (جوڑا) and went to their house at night.

A great feast was being held and people were dancing in the hall. *Henchard* sat there for a while but he could not bear seeing *Newson* dancing about happily where he should have been. He was going to leave when *Elizabeth* came there. She treated him very coldly and told him that she could not love him because of his conduct towards *Newson* and his having deceived her about her parentage. This broke his heart and he left her, a broken man. He promised that he would never visit her again.

Chapter XXXXV

THE DEATH OF HENCHARD

About a month after their marriage, a bird-cage was found in the compound of the house. A gold finch lay dead in it. It was discovered that Henchard had brought it as a marriage present (شادی کا تحفہ) for them. She suddenly felt very sorry for the poor old man. Next day she and *Farfrae* went in search of him. At a distance from the town they met *Whittle* who told them that *Henchard* had died, helpless and friendless, and that he had served him in his last days because when he was rich he had been helping his poor mother. This made *Elizabeth* very sad, particularly so because she had been hard on him during their last meeting.

NOTES AND EXPLANATIONS

Note. The pages referred to in the notes are from the edition published by Macmillan and Company, London. For the convenience of students using other editions, the numbers of the paragraphs of each chapter are also given. The students are advised to number the paragraphs in their text book for their convenience.

NOTES AND EXPLANATIONS

Chapter I

SUMMARY

One evening in late summer a man (*Henchard*), his wife (*Susan*) and their daughter. whom the woman was carrying in her arms, were walking together to the village of *Weydon-Priors*. It was clear from their behaviour that the husband and wife did not like each other because they never spoke as they walked along. The husband held a ballad-sheet in his hand and posed as if he was reading it while walking.

As they reached the village they met a turnip-hoer. (شلغم کھودنے والا). *Henchard* asked him whether he could get a job in the village, to which the other replied in the negative. He gave a similar reply to his questions about the possibility of getting a house in the village.

A fair was being held outside the village and the trio went to it because they had nothing else to do and wanted to have something to eat. The man had a weakness for drink and wanted to go to a licensed wine shop but his wife persuaded him to go to a tent where furmity was sold.

The man soon discovered that the furmity-woman was selling unlicensed rum to her customers and got some mixed in his own basin of furmity. Under the influence of this strong rum he began to talk wildly. They were talking about the undesirability (ناپسندیدگی) of marrying early in life. *Henchard* told them that he had made that mistake and rued it. He offered to sell his wife then and there, so as to relieve himself of that burden.

His offer to sell was treated lightly and no one persued the matter. But he repeated the offer time and again and finally appointed a man auctioneer (نیلام کرنے والا) to sell her. No one present in the tent was taking the proceeding seriously when a sailor appeared on the scene and paid the price which *Henchard* demanded.

The deal was completed and *Susan* who was much distressed by the way her husband had treated her, gave him a final warning. It fell on deaf ear and she went away with the sailor. When leaving the tent she threw her wedding ring on the face of *Henchard* to tell him that their relations as husband and wife had come to an end. After the sailor left with *Susan*, *Henchard* and others present went up to the entrance of the tent but found that the man and woman had gone their way. *Henchard* expressed the opinion that he would never follow her but thought that she had done him a wrong by taking away their daughter. It then transpired (پتہ چلا) that no one present there knew anything about the sailor who had bought *Susan*. He was a stranger to the place.

Henchard went back to the tent and fell asleep. The furmity woman closed for the day. She tried to wake up *Henchard* but did not succeed, and finally went her way leaving him sleeping in the tent.

NOTES AND EXPLANATIONS

Page 7. *Para 1. Before the Ninteeth century had reached one third of its span.* Before the year 1833. **Ill clad**—wearing very rotten clothes (بہت بری طرح ملبوس). **Hoar**—grey colour. **Accumulated**—collected (اکٹھے کی ہوئی). **Lent**—gave.

Disadvantageous shabbiness—they appeared more ill dressed than they were. **Weydon Priors**—a fictitious (نقلی) name created by *Hardy* for Wedege-hill, a village of North West Hampshire or Upper Wessex.

Para 2. Swarthy Dark—complexioned (جس کا رنگ کالا ہو). **Stern in aspects**—who looked to be stern (جب بہت سخت طبعیت کا شخص معلوم ہوتا ہے). **Profile**—side of the face.

He showed......perpendicular—When he walked he kept his face erect so as to appear a haughty (مغرور) person who would not bend down his head. **Corduroy**—a coarse cotton cloth. **Fustian**—twilled. Cotton cloth. **Breeches**—trousers. **Tanned Leggings**—he wore leather covers on his legs which were of a yellowish colour. **Overlaid**—on which was made (جس پر کوئی اور چیز لگی ہوئی ہے). **Glazed canvas**—shining or polished cotton cloth. **Looped strap**—strap tied in a knot. **Rush basket**—basket made of straw (بھوسے کی ٹوکری). **Protruded**—struck out, or appeared to be coming out. **Hay-knife**—knife used for cutting Hay.

Visible in the aperture—could be seen through the opening of the basket.

Measured springless walk—he walked regularly, and without elasticity. This showed that he was a labourer. **Skilled country-men**—a skilled farmer. **Desultory**—Irregular. **Shamble**—awkward.

As distinct from......labourer—He appeared from his gait to be a skilled worker as compared to the ordinary unskilled workers moving about the country, because the latter used to walk more awkwardly and irregularity. **Plant of each foot**—the way he placed his feet on the ground. **Dogged**—determined (مصمم).

Cynical in difference—he did not care for the things around him because he appeared to have a feeling that there was nothing good in the world. This shows that he was unhappy and tired of the life that he was leading. **Personal to himself**—this was one of his peculiar qualities (اُسکی خاص خوبی تھی).

Showing......along—This quality or attitude of his character could clearly be seen as one looked at him and his dress as he passed along.

Note. *Hardy* has not only told the reader about the profession of his hero but has also given the reader a glimpse of his character in this one short paragraph. It is evident that the man is hay-trusser, (بھوسہ باندھنے والا) and is haughty and cynical. One can expect anything from such a man, therefore the reader is well prepared for what is going to happen in the story which follows.

Para 3. **Peculiar**—special (خصوصی). **Couple's progress**—As the husband and wife were walking along. **Casual observer**—one who looks on by the way without showing any particular concern in them.

Other wise......then—Who was not interested in them and would not take any notice of them. **Preserved**—kept.

What was really......preserve—The special thing to be noted about the husband and wife as they walked along was that they were not talking to each other. They were absolutely quiet as they walked along. This was something which even a casual of observer would have noted. **Afar off**—at a distance. **Confidential chat**—The very friendly and secret talk.

People of full reciprocity—people who under-stood each other completely. **Closer view**—looking at them from nearer place (قریب سے دیکھنا). **Discerned**—noticed, seen. **Pretending to read**—he was only posing that he was reading (وہ صرف ظاہر کر رہا تھا کہ وہ پڑھ رہا ہے). **Ballad sheet**—a sheet of paper on which a ballad (a story told in poetry) was written.

They walked side by side......strap—When one looked at the couple from a distance it appeared that they were talking confidentially to each other. But when one looked from a nearer place, it became clear that the man was reading a

ballad sheet (کاغذ جس پر نظم لکھی ہے) which he held in his hand with some difficulty. Because this hand passed through the Basket strap also.

Page 8. Apparent—something that can be seen clearly. **Intercourse**—talk. **Irk-some**—troublesome, which he did not like (تکلیف دینا). **Precisely**—exactly. **Taciturnity**—silence. **Enjoyed no society**—did not enjoy his company. This was so because he did not talk to her.

Whether this apparent......presence—The writer does not know whether the man was really reading the ballad sheet or had posed to do so simply because in that way he could keep away from talking to her because he did not like to have anything to do with her. Therefore the woman walked along quietly. **Virtually**—in reality. **Highway**—road.

Save for......bore—Except the child she was carrying in her arms.

She seemed......thing—They were walking very close to each other but he never offered her his arm and she never tried to take it. They appeared to have accepted that position as natural. This shows that they had not been on good terms with each other for a pretty long time and had become accustomed to being ignored by each other. **Uttered**—spoken. **Occasional Whisper**—sometimes she talked in low voice (کبھی کبھی وہ آہستہ آہستہ بولتی تھی). **Tiny girl**—little girl. **Murmured babble**—The child spoke back in indistinct words, (الفاظ جن کی سمجھ نہ آئے) which could not be understood by the mother.

Para 4. **Mobility**—The capacity to change expressions (وہ چہرے کی حالت بدل سکتی تھی).

The chief......mobility—The greatest attraction of that woman's face was that she could change her expression very easily and quickly. At times she became pretty, and

even handsome. She was not exactly beautiful but in certain moods and with certain expressions she became good looking enough to be called handsome. **Features**—The lines of her face (خد و خال). **Slantwise**—in a slanting manner.

Strongly coloured sun—it was almost evening and the rays of the sun which were falling on the woman appeared to be of a redish colour.

Transparencies of her eyelids—The thin flesh on her eyelids. **Set fire on the lips**—to make her lips very red as if a fire was burning in them. **Plodded**—walked along wearily.

Half-apathetic expression—an expression which showed that she had no feelings and no emotions (اسکے کوئی جذبات نہ تھے). **Fair play**—to be dealt with justly (کسی سے انصاف ہونا).

When she......play—She was walking along. It appeared that she had become so much accustomed to hardship that she was prepared to accept any further misfortune, which time or chance may bring, without showing any feelings. She expected that anything might happen but had no hope that she would be fairly dealt with. **The first phase**—he is referring to her appearance as described earlier (پہلی حالت). **Second**—this refers to the despondent expressions of her face.

The first face......civilization—The novelist points out that her beautiful appearance as she was seen in the light of the sun was the creation of nature, where as her sad expression was the effect of civilization, because she had taken on this expression on account of the ill treatment meted out to her by her husband.

Note. This novel has been called dramatic because the novelist has treated it as a drama. In the beginning the opening of the story is comprehensive and complete. The novelist tells us about the strained relations

(بگڑے ہوئے تعلقات) between the husband and wife and how she felt about it. This prepares us for what is going to follow. He has also told us about his views of the relationship between nature and man. According to him nature creates beauty which is destroyed by man.

Para 5. **Stale familiarity**—the state of having known each other for such a long time that they had lost interest in each other. **Trio**—three persons. **Nimbus—a** bright cloud investing the head of a deity (جو روشنی دیوتاؤں کے سر کے گرد نظر آتی ہے).

No other than......road—The three persons—the man, his wife and their daughter appeared to be so tired of one another that they showed no interest in one another. *Hardy* says that that showed what their relationship to each other was because only a husband and wife could get so tired of each other as to behave like that. He is being ironic in saying this.

Para—6. The scene for that......year—There was nothing special about that scene because one could see such a scene any where in England at that time and occasion. **Crooked**—turning, not straight (ٹیڑھا).

Page 9. Vegetation—Greenary (سبزی). **Blackened-green stage**—the stage when the leaves become darker before becoming yellow and withering away. **Grassy margin**—the border of the road on which grass was growing. **Hedge row boughs**—the branches of the plants grown as hedges (باڑ کی ٹہنیاں). **Powdered by the dust**—on which dust had fallen. **Deadening their foot falls**—the sound of the falling of their feet could not be heard because of the dust on the road. **Hasty vehicles**—fast moving transport (تیز چلنے والی گاڑیاں). **Extraneous sound**—sound other than that which they produced.

And this......heard—Because of the dust they did not make any noise as they walked along and they did not

talk either, so that all sounds other than their own could be heard clearly.

Para—7. **Trite**—common-place (عامیانہ). **Trills**—a tremulous high-pitched sound or succession of notes. **Quavers**—tremulous voice or cry. **Breves**—musical notes. **Centuries untold**—from the ancient past (بہت پرانے زمانہ سے).

For a long time......untold—For a long time they could only hear the ordinary evening song of a bird. There was nothing special about it because such songs had been heard during that part of the year from eternity. **Sundry**—different. **Rattles**—noise. **Elevated spot**—a place higher than the level ground. **Screened from view**—which could not be seen because something concealed it from view (نظر سے چھپی ہوئی). **Foliage**—leaves of the trees (پتے). **Outlying houses**—the houses on the outskirts of the town (شہر سے باہر کے گھر). **Descried**—seen. **Family group**—the three persons referred to above. **Turnip-hoer**—one who digs up turnips with hoe (شلغم کھود کر نکالنے والا). **The reader** the man who was reading a ballad sheet Henchard. **Promptly glanced up**—immediately looked up.

Para—8. **Any trade doing here**—can a job be found in this village. **Phlegmatically**—cool, self possessed manner (پر سکون انداز میں). **Designating**—indicating, pointing towards (اشارہ کرنا). **Van**—front. **Broad sheets**—the sheets of paper he was holding in his hand, and on which the ballad was printed. **Any thing in the hay-trussing line**—any job concerning hay-trussing.

Any trade......line—The man asked the labourer whether he could find the job of a hay-trusser in the village.

Para—9. **Shaking his head**—he was shaking his head in the negative to show that no such job could be found there. **Save the man**—exclamatory phrase implying sur-

prise (آسکی عقل پر حیران ھوتا ھے). The other man was surprised at the question, because there was no question of the availability of such a job at that time of the year. **What wisdom's in him**—he is a fool.

Why save......year—The man thought that Henchard was a fool to have to come to the village for that job during that part of the year because just then no such jobs were available.

Para—10. **Just a builded**—newly built (نیا بنا ھوا). **Such like**—of that kind. He wanted to get a small cottage on rent to accommodate his family.

Para—11. **Pessimist**—one who looks at the darker side of life (قنوطی). **Maintained a negative**—kept on answering in the negative. **Pulling down**—demolishing the houses (گھروں کو گرانا). **Nater**—nature.

Pulling down......Weydon—In Weydon people usually pull-down their houses rather than build any. **Five houses cleared way**—five houses were pulled down (پانچ گھر گرائے گئے). **Volk**—folks, people.

And the......go—The people whose houses were demolished had no place to go to. **Hurdle**—any thing formed of cross-bar or grating. **Thatched hurdle**—a small place with a thatched roof on it.

That......Weydon Pride—That is the way in which people do things in Weydon Priors.

Note. The hay-trusser was thoroughly disappointed and did not know what he should do to find a place for his wife and child. This may account for, to some extent, his behaviour in what happened at the fair.

Para—12. **Hay trusser**—one who ties up hay in bundles (بھوسے کے ڈھیر باندھنے والا). **Obviously was**—which he clearly was (جو وہ حقیقت میں تھا). **Nodded**—moved

his head so as to show that he understood what the other man was saying. **Superciliousness**—sense of contemptuous superiority (اپنے آپ کو دوسرے سے برتر سمجھنا اور دوسروں کو حقیر جاننا). **Some thing going on**—he means that something extraordinary was happening in the village.

Para—13. **Ay**—yes. **Fair day**—in the olden days, fairs used to be held every now and then. They served as marketing days for the village, and also provided recreation for the people.

Page—10. Clatters—noise. **Scurry**—bustle, activity.

Though......this—The labourer told him that the serious business of the fair had already come to an end, and only the lighter work of recreation was continuing. He informed him that that was one of the ways in which fools and children were made to give up their money by the stall-holders.

I've......mine—The labourer says that he had been hearing the noise of the fair throughout the day, but had not gone there because he was not interested in the recreation provided in it. So the labourer was a more serious minded person than others.

Note. It is to be noted that Hardy can create a character with a few stroke of his pen. Hs has in these two lines, created the turnip-hoer as a person different from others with whom he came in contact. He has his own way of speaking and his own peculiar ideas about people and things, which distinguishes him from others and gives him a personality of his own.

Para—14. **Proceeded on their way**—walked along their way after that short delay. **Fair field**—the campass of the fair, the place where the fair was being held. **Standing places**—where the people were to stand when they saw different thing or games which were held in the fair.

Pens—enclosure for cattles (مویشیوں کو باندھنے کی جگہ). **Exhibited**—shown.

Where many hundred......away—As has been explained earlier the fairs used to serve as market places in the village and hundreds of cattle used to be sold there. This had happened in the forenoon (صبح - دوپہر سے پہلے), and only a few of the cattle collected there had remained unsold after the morning sale. **Informant**—one who gives information (مخبر). **Disposed off**—sold. **Denser**—more numerous (زیادہ ہونا). **Frivolous contingent of visitors**—the collection of people who visit the fair for enjoyment only (جو لوگ میلے میں محض سیر کو آتے ہیں). **Journey-men**—qualified mechanics or artisans. **Stray soldier**—an occassional soldier was also to be found there. **Furlough** leave (چھٹی). **Latterly**—of late. **Flocked in**—arrived in great number (ھجوم کی شکل میں آئے).

Yet the crowd......flocked in—In the evening there were more people in the fair because the business had mostly come to an end and the people had come to enjoy only the fun. There were all kinds of people, journey men, soldiers, shopkeepers and others who wanted to have some recreations.

Congenial field—sphere of action which they liked (پسندیدہ میدان). **Peep shows**—a small exhibitions of pictures viewed through a magnifying lense inserted in a small opening. **Wax-work**—an exhibition of figures made of wax. They usually represent either famous people or notorious criminals (مشہور مجرم). **Toy-stands**—stalls on which toys are sold. **Inspired monsters**—strange creatures.

Dis-interested......good—This is an ironical statements. *Hardy* is talking about the quacks (نیم حکیم) who visit the

fairs to sell their useless medicines to the foolish people but proclaim to the world that they have come to the fair only for the welfare of their fellow human beings. **Thimble rigger**—a class of professional sharpers who cheat people by their swindling-games (دھوکہ دینے والی کھیلیں). The game is like this. 'The sharper has three thimbles and a pea, which he places under one of the thimbles. He asks the by-standers to guess under which thimble the pea has been placed and to bet on their choice. More often than not the sharper wins the bet and the people lose. **Nick-nack vendors**—the vendors who sell miscellaneous articles (منیاری کی پھیری لگانے والا). **Readers of fate**—the astrologers, palmists etc (قسمت بتانے والے).

Note. In this paragraph *Hardy* has given a very complete description of the fair. We find that *Hardy* had a passion far detailed description.

Para 15. **Pedestrain**—people walking on foot (پیدل چلنے والے). He means the Henchards.

Had much heart for—they were in no mood for these things. **Refreshment tent**—a tent in which refreshments are served. **Dotted the down**—which were pitched at many places on the fair ground (جو اس میدان میں مختلف جگہوں پر لگے ہوئے تھے).

Neither......down—Henchard and his wife were not interested in the recreations, they looked for a place where they may have something to eat.

Ochreous haze—the dusty haze. **Expiring sunlight**—the sun was setting and therefore the sunlight was coming to an end. **Equally inviting**—equally attractive.

Two......inviting—Two of the refreshment tents stood before them, and both of them appeared equally good looking so that they attracted them equally (دونوں ایک جتنے پسندیدہ تھے). **Milk-hued canvas**—a thick cotton cloth of

the colour of milk-white. **Summit**—top (چوٹی). **Announced**—on it the following sign board was written. **Home-brewed**—prepared at home (گھر کی بنی ہوئی شراب). **Beer, ale and cyder**—the name of different kinds of wine. **Stove pipe**—a stove pipe is the pipe through which the smoke of the stove is carried out of the tent (دھوئیں کا نال). **Placard**—sign-board. **Furmity**—Furmity is a dish made of wheat boilded in milk and seasoned with cinnamon, sugar etc. **Mentally weighed**—considered in his mind (سوچا). **Inscriptions**—writings (جو وہاں لکھا ہوا تھا).

The man......tent—Henchard considered the two sign-boards and wanted to go to the first tent. It is to be noted that the first one sold wine and his wanting go to it showed that he had a weakness for drink.

Para 16. **No—No—the other one**—his wife did not want him to drink therefore she told him to go to the other side where furmity was being sold. **Nourishing**—which give strength. **Hard day**—it is clear that they have been walking quite a lot that day and were therefore tired.

Para 17. **Give way to representation**—he agreed to do so when she appealed to him. **Booth**—stall, here tent. **Forthwith**—atonce.

Page 11. *Para 18.* **Numerous company**—many people (بہت سے لوگ). **Ran down**—were arranged throughout the length of the tent (سارے خیمہ میں پھیلے ہوئے تھے). **Stove**—metal fire-place (دھات کی انگیٹھی). **Crock**—metal pot. It was in this pot that the furmity was being boiled. **Bell metal**—bell metal is a special shining kind of matel made by mixing different metals and is used for making pots. **Haggish**—an ugly repulsive old woman. **Presided**—she was the owner of the tent. **Apron**—garment worn in front of the body to save the cloth from being soiled when one is working (لباس کے اوپر بندھا ہوا کپڑا).

Which......extended—The old woman was wearing white apron. It was so clean that it made her appear respectable. **Stirred**—moved (ہلا). **Contents of the pot**—the things which were being boiled in the pots. **Dull scrap—a** dull sound produced by the rubbing of the spoon against the bottom of the pot as she stirred the liquid. **Audible**—that which is heard. **And what not**—he means that there were many other things, apart from those mentioned, in that mixture. **Composed**—formed. **Antiquated**—old. **Slop**—liquid or semi-liquid of a weak, unappetising (جس کو کھانے کو دل نہ چاہے) kind. **In which she dealt**—which she sold to her customers. **Vessels**—pots. **Ingredients**—the things which were used in the making of the furmity. **Holding the separate ingredings**—in which the things used for making the furmity were kept separately. **White-clothed table**—a table on which a white table cloth had been placed. **Boards**—wooden planks (لکڑی کے تختے). **Trestless**—a pair of diverging wooden legs to support a board so as to form a table. Thus this table was make-shift arrangement (عارضی انتظام) made for the occasion.

Note. Hardly has given a very complete and detailed description of the furmity tent in this para. He wants his reader to see the whole drama before his eyes rather than imagine it for himself. **Basin—a** pot in which furmity was served. **Steaming hot**—so hot that steam was rising out of it (اس میں سے دھواں اٹھ رہا تھا). **Consume it at leisure**—to eat it slowly.

For furmity......seas—Furmity was the best food that could be found any where. **Deterrent effect**—the effect of keeping them away from it.

Though......first—To those people who were not in the habit of eating furmity the swollen grains (پھولے ہوئے دانے) of wheat did not appear very whole-some and they were kept away from the dish by them.

Para 20. But there was......glance—There were many other things in the tent which could not be seen by a casual visitor. He means that some shady transactions (خفیه لین دین) were going on in the tent. **Perverse character**—a bad person. **Scented it quickly**—found out this matter very quickly. Thus Henchard very soon came to know that unlicensed liquor (بغیر لائسنس کی شراب) was being sold in that tent. **Mincing attack**—eating very slowly.

After a......played—The young man ate very slowly out of his bowl, looked secretly at the old woman and found out what she was doing. **Winked**—(آنکھ ماری) made a sign with his eye, so as to tell her that he knew what was happening and would like to be a party to it.

And past......not—She moved her head affirmatively at him, and he sent his basin to her so that she might mix liquor in it. **Slily**—secretly, cleverly. **Tipped**—poured.

When she took......furmity—Now what was happening was this. The furmity-woman had kept some unlicensed liquor in the tent and mixed it in the furmity on the request of the customers. In this way she could sell the liquor cheap to the customer and also make a big profit on it. **Liquor**—wine or other alcoholic drink (شراب).

The man... payment—Just as cleverly and secretly the woman poured liquor in the furmity, similarly the man also sent money to her in payment of it very secretly and cleverly.

Para 21. **Concoction**—a drink prepared from different ingredient. **Strongly laced**—mixed with strong liquor (جس میں بہت سی شراب ملی ہوئی ہو). **Natural state**—the ordinary condition (عام حالت).

He found......state—He found that the liquor mixed up with furmity was much better to his taste than when it was in its original form. **Milder allowance**—permitted

comparatively less wine to be mixed with it. **Mis-giving**—doubt (شک).

His wife......mis-giving—His wife did not like this procedure. He however, persuaded to get some liquor mixed in her furmity also. She agreed to get a very little amount mixed in it.

Para 22. **Signalled for**—made a sign for it (اشارہ کیا).

The man......proportion—The man finished his basin and ordered an other one, making a sign to the woman to put even a stronger doze of rum in it.

Page 12. Apparent—clear (صاف ظاہر تھا). **Perceived**—noticed. **Strenuously steering-off**—guiding away very eagerly and earnestly. **Mael-storm**—a great whirlpool (بہت بڑا بھنور). **Smugglers**—people who bring things into the country without paying custom duties.

And his wife..... smugglers—His wife found that though she had with great effort diverted him from the licensed liquor shop yet he had fallen into a worst trap because he was buying the unlicensed smuggled liquor in that furmity shop.

Para 23. **Prattle**—talk nonsense.

How about......soon—She pointed out to her husband that they should go away quickly so that they may find a lodging in the village. If they were late they would not be able to find a place to spend the night. What she wanted was that her husband should get away from the tent before he is drunk.

Para 24. **Turn a deaf ear**—refuse to listen to her (اس کی بات نہ سنی). **Bird like chirpings**—faint and feeble words. Most possibly he told her that she was chirping like a bird (پرندوں کی طرح چوں چوں کر رہی تھی) and *Hardy* had reproduced those words. **Ruminating**—thoughtful (سوچتے ہوئے).

The child......slept—When the candles were lighted in

the tent the child began to doze (اونگھنے لگا) and soon fell asleep.

Para 25. **Serenity**—tranquillity of mind (دماغی یا ذہنی سکون). **Jovial**—happy. **Argumentative**—in a mood to argue with others, or quarrelsome (بحث کرنا یا لڑنا). **Clench of his mouth**—firm-setting of his mouth. **Fiery spot**—bright shine (چمک). **Began to tell**—began to show its effect (ظاہر ہونے لگی). **Over-bearing**—domineering, masterful, commanding (با رعب). **Brilliantly quarrelsome**—highly quarrelsome (بہت جھگڑالو).

At the end......quarrelsome—In these lines Hardy tells us how drink affected *Henchard.* With each doze of rum there was a change in his mood. First he was serene, then jovial, then argumentative, then over bearing and finally he became very quarrelsome. *Hardy* is preparing the reader for the final and catastrophic incident which is going to happen in this chapter.

Para 26. **Higher turn**—quarrelsome turn. **Frustration**—disappointment (نا اُمیدی). **Extinction of energy**—the end of his energy or strength (طاقت کا ختم ہو جانا). **Imprudent marriage**—foolish marriage. **Theme**—subject.

The conversation......theme—The people began to talk of how very good men have lost their energy and have been disappointed in life because of a foolish marriage early in their youth.

Para 27. I did......thoroughly—Henchard told the people that he had behaved very foolishly in that matter. He meant that he had also destroyed his chances by a very foolish marriage. **Contemplative bitterness**—he was talking in a bitterly thoughtful mood. **Well-nigh**—almost. **Penuriousness**—poverty (غربت). **The exhibitions**—the

things shown, here he was showing his family to prove his poverty to the onlookers.

He pointed......exhibitions—He pointed towards himself, his wife and child to show to the company present, how poor they were. He put the blame for that state of things on his early marriage. In a way he was accusing (الزام لگانا) his wife for all that he suffered.

Para 28. **Accustomed to**—in the habit of (عادی هونا). **Intermittent private words**—the words that she spoke fitfully to her child. **Tender trifles**—little things said lovingly. **Ease her arm**—to give rest to her arm on which she was carrying the child.

Para 29. I haven't . ...World—I have only 15 shillings. I have no more money than that.

Page 13. *A good experienced......line*—In my profession (پیشه) I am a well experienced person. **Fodder business**—the business of buying and selling chaff and other things which the cattle eat (چاره کا کاروبار). **Free man**—he means free from his wife and child.

If I were......O't—He says that if he was free from the burden of maintaining a wife and child he would very soon save and possess a sum of one thousand pounds.

But a......past—He says that unfortunately a man knows about those things only when there is no likelihood of his being able to act on them. He means that being a married man he could not get rid of his burden and wishes that he had known what a burden it is when he got unmarried.

Para 30. **Auctioneer**—the person who sells things by auction (نیلام کرنے والا). **Last Lot**—the last collection of horses to be sold.

Who 'll......song ? Who will buy the last lot for a very low price.

Shall I......shillings—This is the amount at which the

auctioneer is prepared to open the auction of the first lot. **Promising**—that which is likely to do well (جس کے متعلق بلند آمیدیں ہوں). **Brood mare**—a mare of good quality which is used for bringing forth young ones, and not for work. **Trifle**—a little (بہت کم). **Hoss**—horse. **Holler**—hollow.

And nothing......road—Hardy shows his keen observation of different people and tells us how the auctioneer was trying to sell a rotten horse for a comparatively high price. The horse had a hollow on its back and one of its eyes had been knocked out (آنکھ نکلی ہوئی تھی).

Para 31. **Gipsy**—gipsy people or nomads who move about Europe.

For my part......her—When Henchard heard the voice of the auctioneer, it suggested to him that he should also sell his wife just as the horses were being sold. He declared that he was prepared to sell his wife if some one was prepared to buy her.

Para 32. **Ill-favoured**—bad looking.

There's......ill-favoured—Henchard's wife was not a bad looking woman therefore some of the men said that they were prepared to buy her.

Para 33. Whose coat......produce—The polish was nothing but dirt and grease on the coat of the man. **Grimy**—dirty, muddy (گندا). **Smoking gentleman**—the gentleman who was smoking (جو شخص سگریٹ پی رہا تھا). **Groom**—one who looks after horses (سائیس). **Coach-man**—one who drives a horse-driven carriage (کوچوان). **Country family**—a rich family of village landlords. **Cultivation**—culture (تہذیب). **In the bone**—in the deepest recesses of her mind. He means that her culture is not superficial, but inborn. **Want a little bringing out**—there may be

some need of bringing out her culture by proper training.

I've......out—The coach-man declared that he had been brought up in the best circles, by which he meant that he had lived in the house of the landlord and had been in contact with that high family. From his experience he was of the view that Henchard's wife was a very cultured lady though she needed some training.

With a......air—He began to look into the air rather than look at any one. Thus he appeared to convey that he was a very wise man who did not want to be appreciated and praised by others.

Para 34. **Fuddled**—confused with drink (شراب کی وجہ سے ہوش کھو چکا تھا). **Stared**—looked on with surprise (حیرت سے دیکھ رہا تھا). He did not expect that anybody could find any good quality in the woman.

Half in doubt......qualities—For a short time he had a feeling that he had been very foolishly not seeing those good qualities of his wife which other people had noticed. **Lapsed**—fell back (دوبارہ اس حال میں پہنچ گیا). **Former convictions**—previous belief (پہلا اعتقاد).

But he......convictions—He very soon fell back into his previous belief that she was a rotten woman. **Harshly**—rudely.

Page 14. *Para 35*. **Gem o'creations**—The most beautiful thing ever created (تخلیق کی خوبصورت ترین مثال). He was being ironic when he said that, because he wanted to say that she was not good at all.

Well......creations—He addressed the man who had praised his wife and told him that he was prepared to sell her, therefore if he really thought her as good as he said, he could make an offer to purchase her.

Para 36. *You may make it......mind*—She warned him that the joke may go too far, and he may suffer. She was

getting tired of his putting her on sale, every now and then.

Para 37. All I want......buyer—He told her that he would sell her as soon as he found a buyer.

Para 38. One among......season—Swallows are migratory birds (پرندے جو ملک به ملک پھرتے هیں) who fly away from England in Winter. As winter was approaching only a few remained back, the rest had already left. **Assembled company**—the people who had collected there (مجمع). **Subject drop**—people stopped talking about the matter.

The assembled......drop—The people present did not accept the offer made by *Henchard* and the matter was closed for the time being.

Para 39. **Quarter of an hour**—fifteen minutes.

Gone on lacing......heavily—He had gone on getting more and more rum added to his furmity. **Strong minded**—one who could control his mind under the influence of wine. **Intrepid toper**—a habitual drunkard who is not effected by the drink. **Fairly sober**—he appeared to be fairly in controller of himself (آس کو کافی هوش تھی). **Recurred to the old strain**—began to talk of the old matter once again. The matter was no other than the sale of his wife. **Musical Fantasy**—a musical composition in which the composer is free to develop his theme as he likes.

The instruments......theme—The musical instruments repeat the original or the principal melody (اصل راگ کو تھوڑی تھوڑی دیر بعد الاپتے هیں) time and again.

But a quarter......have her—Henchard had coutinued drinking, but he appeared to be quite sober. After fifteen minutes he reminded the company about his offer and told them that it was still open.

Para 40. **Decidedly**—clearly. Definitely (یقینی طور پر). **Degenerated**—become worse (گر جانا). **Loss of apprecia-**

tion—The people laughed to show that they liked that repetition of the matter.

The company......appreciation—when the matter was broached for the first time the people present were so good as to leave it untouched. But when Henchard made the offer a second time they liked the fun because they appeared to have morally deteriorated (اخلاقی طور پر گر جانا) under the influence of drink. **Imploring**—requesting (درخواست کرنا). **This nonsense won't do**—this nonsense is not good.

Para 41. **Desultory conversation**—aimless talk (فضول باتیں). **With**—with the words. **Goods**—he meant his wife.

I asked......goods—He asked them whether any one of them would like to purchase his wife.

Para 42. Her face......made—The woman became very angry and serious and her face became red as she blushed with shame. **Assumed the grim shape**—became serious (سنجیدہ ہو گئی).

Para 43. **Mike**—michael, this is the nick-name she used for her husband.

Page 15. *Para 46.* **Scripture history**—The Bible. **Show yourself**—he was behaving as real auctioneer. Therefore he asked his wife to show herself to the prospective buyers.

Para 47. **Chiel**—child. **Buxom**—fat, Healthy and vigourous (بہت مضبوط اور صحت مند). **Staylace**—lace or cord used to hold together woman's bodice (انگیا) or corsets. **Voluminous**—very big. **Petti-coats**—under garment of a woman (وہ لباس جو گاؤن کے لیچے پہنا جاتا ہے). **'Yer good man**—your husband.

Para 49. **I be**—I will be one. **Promptly**—quickly.

Who 'll......lady—He invited offers. He meant that people should say what price they were prepared to pay for her.

Para 52. **No insults**—He meant that an offer of 5 shillings was insulting because his wife was worth more than that. **Guinea**—one pound and one shilling. He wanted the auction to begin with that sum.

Para 53. **Interposed**—interfered (دخل دیا).

Para 54. **Behave yourself moral**—behave as a moral and good man. This was said by the fat woman to Henchard. **For heavan's love**—for God's sake.

What a......to—what a cruel man this poor woman is married to. **Bed and board**—a place to live and food to eat. **'Vation**—salvation.

Bed and board......'tis—she said that if one was to get one's food and lodging from one's husband after bearing such insulting attitude, it was too dear a price to pay.

Para 58. **Rheumy**—one who has too much saliva in his mouth.

Para 59. **No bid**—no body is prepared to offer any price for her.

Para 61. *Bringing down......dance*—He struck the table with his fist and the basins began to dance on it, because of its violent movement (اس پر پڑے ہوئے برتن کود پڑے).

Never hear aught o'me—he will never hear anything about me. He meant that if any body bought her he would never interfere with him or her and would always remain out of their way.

Page 16. *Para 63.* **She'll be withdrawn**—The auctioneer warned those present that if they were not prepared to pay 5 guineas for her she will not be sold. It was said as if she was really a thing being sold to the public.

Para 65. **Unobserved by the rest**—whom others had not seen. **Affirmation**—agreeing to do a thing.

A dead silence......affirmation—When the sailor agreed to pay the price every one became very quiet. As matter of fact no one had expected that an offer would be made and till then the whole thing had been treated as no more than a joke.

Para 69. **Five crisp pieces of paper**—5 new one pound notes. **Chinked down**—threw down so that on stricking the table they made a chinking sound (چھن چھن کیا). This was done to make up the figure five guineas.

Para 70. **Hypothetical**—imaginary proposition, a thing which exists in mind but not in reality (- خیالی). **Spectator**—on-lookers (دیکھنے والے). **Riveted**—firmly fixed (پکا لگ گیا).

Weighted by the shilling—The shillings were lying on the notes.

Note. The people present felt suddenly interested in the outcome of the matter when they found a real offer backed by cash had been made to Henchard. This was something which they had not expected to happen.

Para 71. **Asserted**—said forcefully (پر زور طریق سے کہا) **Tantalising declaration**—it had appeared as if the man was making the declaration about the sale of his wife, only to vex her, (اسکو پریشان کرنے کے لئے) but they now found that he was serious about it. **In earnest**—in all seriousness (سنجیدگی سے). **Mirthful**—joyful, Happy.

The spectators......extreams—Till then the spectators thought that the whole proceeding was only a joyful irony which Henchard was carrying to the last limit.

Out of temper—angry (ناراض). **Nearest kin**—near relation, here it means wife and daughter. **Jovial frivolity**—cheerful and light-hearted (خوش بخوش).

And has assumed......departed—The on-lookers had been thinking that Henchard was doing that because he was out of work and therefore unhappy. But when the money was actually paid as the price of his wife, the happy and light-hearted atmosphere passed away. **Lurid colour**—tragic appearance (المیہ شکل).

Change the aspect—change the condition. **Mirth-wrinkles**—The wrinkles (جھریاں) caused on the face of the people when they were laughing happily. **Parting lips**—open mouth. This was on account of the great suspence they were experiencing (آنکھیں منہ کھلے رہ گئے).

Note. As the people present realised the implications of the offer they became suddenly serious and waited for the next move. The position had become suddenly tragic rather than comic.

Para 72. **It is a joke no longer**—it apears that Susan the wife of Henchard had become tired of his drunken frolies (شراب پی کر فضول باتیں کرنا) and had decided that if he took that money, like a fool that he was, she would rather go away with the man then live with him and bear any further insults.

Page 17. *Para 73.* **Resentment**—anger. **Plain enough**—quite simple (بالکل صاف).

It has been......here—This means that the sale of wives had been practised in other places also. We know that Hardy had learnt about one such sale before he wrote this novel.

Para 74. **Blandly**—happily, cheerfully.

I would n't......world—The sailor said that he would not like to hurt feelings of Susan, and would take her only if she liked to go with him.

Para 77. **Repentance**—to be sorry for what one has done (نادم ہونا).

Para 78. **Bargain's complete**—The deal has been done, in so far as the money has been paid and the goods delivered. **Deliberately**—intentionly, consciously. **Air of finality**—showing that the matter is closed, and that the sale can not be questioned any more. **Remote pocket**—A far off pocket.

Para 79. **The more the merrier**—The more we are the happier we will be. He means that he would happily take her daughter with him.

With a close glance at him—looked at him carefully. **Wedding-ring**—The ring which is given to a woman by her husband at the time of their marriage. It is customery that the woman should not lose the ring through out her married life.

Flung......face—She threw the wedding ring at the face of Henchard to show that their marriage was at an end.

Para 80. **Had nothing but temper**—I have been experiencing nothing but your fits of anger. **I'm no more to 'ee**—I have nothing to do with you.

Para 81. **Mounting the little girl on her left**—carrying the little girl on her left arm. **Sobbing bitterly**—weeping bitterly.

Para 82. **Stolid look**—a dull look. **Concern**—feeling for some one (کسی کے لئے محسوس کرنا).

As if......ending—It appeared that Henchard had not fore-seen that his joke would end up in the actual sale of his wife.

Para 84. **Clane enough**—clean enough, clearly. **Rustics**—village folk (گنوار لوگ).

Page 18. *Para 85.* **Tread**—gait (چال). **Conscious of**—knowing (احساس ہونا - جاننا). **Alcoholic load**—The wine he had drunk.

He rose......load—Henchard walked up to the entrance

with a carefull gait as if he realised that he had drunk a lot and rum and might fall down walking. **Twilight**— The fading light of the evening (شام کا دھندلکا).

Wilfull hostilities of mankind—The quarrels and enemities of man-kind.

The difference......place—Hardy points out the great difference between nature and man, the former was very peaceful at the time whereas the latter had done an abominable deed (بہت برا کام). **Harnessed**—The preparing of the horses for riding (پر زین کسا). **Rosy cloud**—The cloud looked rosy in the light of the evening sun. **Feat of stagery**—some great feet of stage arrangement. He means that the cloud appeared to have been arranged in a beautiful setting just as a stage is set beautifully when a drama is presented on it.

Darkened auditorium—Darkened Hall in which the drama is being staged. This is so because darkness was setting in and the only bright spot was the cloud as it stood in the sky above them. **Abjure man**—To hate man, dislike man (ناپسند کرنا - نفرت کرنا). **Terrestrial**—farthly. **Intermittent**—fitfull, which happens after lapses of time (رک رک کر ہونا).

In the presence of......loud—Hardy says that by comparing the peaceful and beautiful aspects of nature with the hideous (قابل نفرت) deed which man had done, he thought nature was very good and man was a blot on its face. But after a while he realised that nature as well as man were always undergoing changes so that sometimes one is good, and sometime the other. One could net prefer one to the other in all cases.

Para 87. **Man who had seen high life**—He means the coachman or groom who posed as a man who had seen high life because he had lived in the house of a county landlord (ضلع کا اهم زمیندار). It is said ironically (طنزاً).

Para 88. I'm not......him—I have not earned a penny from him.

Para 89. Serves......be-right—This has served the husband right. **Vendor**—seller (بیچنے والا). **Comely respectable body**—a good looking person. **Sperrit**—spirit. **Od**—God. **'a**—He. **Keacorn**—wind pipe (گلا). **Raw**—swollen (سوج جانا). **The great trumpet**—the great trumpet would be blown on the day of judgement. She means the day of judgement (روز قیامت).

I glory......would I—The woman says that she was happy that *Susan* had shown such good spirit as to leave such a cruel husband. She says that if her husband had treated her like that she would have also left him and would not have returned whatever he might have done to induce her to do so.

Para 90. **Deliberative**—thoughtful kind (سوچنے والا - غور کرنے والا). **Seafaring natures**—the sailors. **Shorn lambs**—innocent people who have lost protection.

Far......showing—The man thought that sailors were usually very nice to people who need protection and this one also had money. Therefore *Susan* who had not enjoyed a good purse lately would be very happy with him.

Page 19. *Para 21.* **Doggedly**—obstinately. **Vagaries**—whims. **Maid**—he means their daughter.

Let her go......her—*Henchard* declare that he would not follow *Susan*. If she was bent on doing such foolish thing as going away with a man he did not care for her. He thought that she had no right to take away the child which belonged to him. Evidently he had forgotten that he had declared sometime before that he had no objection to her not taking away the child.

Para 92. **Countenanced**—seen. **Indefensible**—which cannot be defended. Very bad things (جس کے حق میں کچھ بھی

(نہ کہا جا سکے). **Customers thinned away**—customers went away from the tent. **Episode**—happening, incident. **Began to snore**—this shows that he fell asleep (خراٹے بھرلے گا). **Reclined**—rested.

The tent was......night—The tent was not to be removed that night. **Obviously**—clearly. **Tramp**—vagabond (آوارہ شخص). **Extinguishing**—putting out (بجھانا). **Lowering the flap of the tent**—closing the entrance of the tent.

Note. Henchard fell asleep in the tent of the furmity woman. She left him sleeping in his place when she closed for the day.

Chapter 2

SUMMARY

Henchard woke up early in the morning, and was astonished to find himself in the tent of the furmity woman. He had a vague remembrance (دھندلی سی یاد تھی) of what had happened on the previous evening. When he found his wife's wedding ring (شادی کی انگوٹھی) and the money which the sailor had paid for her, he became certain of what he had foolishly done.

He left the tent and quietly went away from the fair ground. He was so much ashamed of himself and his deed that he did not want any one to see him as he left. He walked a little way and then stopped to think about his future course of action.

He decided to go in search of his wife and daughter, and to bear the shame that had been heaped on his head by his own deed. But before doing that he went to a church and took an oath that he would not drink wine for twenty one year, that being a year for each year that he had lived. After that he began to move about the country in search of *Susan* and their daughter.

He did not want to disclose to the people how he had lost his wife, therefore he made quiet inquiries (خاموشی سے معلومات حاصل کرتا تھا). This made his work difficult. When he had no money left in his pocket he began to take small jobs but continued the search. This too was of no avail (بے فائدہ ثابت ہوئی).

At last he reached a port, and found that people who answered to the description of the sailor, *Susan* and *Elizabeth-Jane* had emigrated (ملک سے ہجرت کر گئے تھے). He decided to give up the search and went straight to *Casterbridge* where he wanted to settle down for good.

Page 19. *Para 1.* **Streaming through the crevices**—the rays of the sun were coming into the tent through small opening. **Crevices**—openings. **Marquee**—a large tent used for entertainment in the fairs.

Corks......floor—The corks which were lying on the floor. **Odds and ends**—Different small things lying about the place. **Discerned**—noticed (دیکھا).

Note. The wedding-ring of Susan was still lying on the floor and when Henchard saw it, he remembered what had happened the previous night.

Para 2. **Confused picture**—He could not remember clearly what had happened the previous night but had a faint recollection (مدھم سی یاد تھی) of it. **Rustling**—the sound produced by the crisp bank notes as his hands touched them. This made it clear to him that he had really sold his wife because the money he received in return was still in his pocket.

Page 20. *Para 3.* **Verifications**—proof (ثبوت).

Who could not......them—It appeared as if he could not think without speaking out his thoughts. **Progress**—going ahead. **Unencumbered**—without a load or burden. He meant that he could walk by himself. He later on

found that he could even carry his tool basket. **Shouldered**—carried on his shoulders. **Emerged into the open air**—left the tent.

Para 4. **Gloomy curiosity**—He was sad and wanted to know what had happened to his wife and daughter. **Braced him**—gave him energy (آسے توانائی بخشی). **Weary**—tired. **Beheld**—saw. **An open down**—an open plain (کھلا میدان). **Bounded**—surrounded, **Winding road**—a zigzag road (بل کھاتی ہوئی سڑک). **Barrows**—mounds or heaps of earth. **Trenched**—surrounded. **Prehistoric**—very old. **Vans**—carriages (گاڑیاں). **Felloe**—the outer circle of the wheels of those vans. **Elongated**—lengthed, the shadows were lengthed because of the early morning sun. **Orbit of a comet**—the path on which the comet (سیارہ) i.e., a heavenly body moves. It is usually elliptical (لمبوترا) in shape. **Lay snug**—were lying comfortably. They had not yet left their beds for the day. **Horse cloths**—coarse cloth used for covering horses, which these people had placed under themselves. **Seven sleepers**—these were seven noble youths of Ephesus who fled from the Decian persecution and concealed themselves in a cave in Mt. Pelion. There they were ordered to be walled up, and they fell into a deep slumber which was miraculously prolonged for 177 years. At the end of that period, a slave, Adolius, removed the stone from the mouth of the cave, and the seven sleepers awoke. They thought that they had slept for a few hours and went out to purchase food. But the place appeared strange to them, and their peculiar dress, language and the coins they offered soon attracted attention and led to an explanation. They bestowed their benedictions (دعا دینا) on the people who came to see them; related their story and expired (مر گئے). **Mysterious breeds**—whose breeds or species are not known (جن کی نسلیں نامعلوم ہوں). **Vagrants**—wanderers (آوارہ).

But the......again—Although the people were sleeping yet they had their dogs and one of them barked when Hanchard left the fair ground.

Page 21. Positive spectator—a definite person who had seen him (جس نے آسے دیکھا تھا). **Exit**—going out of.

Para 5. **To accord with his desire**—it was as he wanted it to be (اس کی خواهش کے مطابق تھا). **Unheeding**—not taking notice of (پرواہ نہ کرتے ہوئے). **Yellowhammers**—yellow winged woodpeckers. **Flitted about**—jumped about. **Bills**—long beaks of the birds (چونچیں). **Crowns on the mushrooms**—the upper part of the fungus called mushrooms.

Tinkling......fair—The village sheep were moving about and their bells were tinkling (گھنٹیاں بج رہی تھیں). The writer points out that those sheep had not been put up for sale in the fair. **Lane**—the street. **Scene of the previous evening**—where he had sold his wife the previous evening. **Pitched his basket**—put his basket on the ground.

A difficult......mind—He was thinking of what he should do about his wife and daughter who had gone away as a result of his foolish conduct.

Para 6. **Demeanour**—conduct, behaviour. **Nettled**—irritated (غصہ آنا). **Literally**—word for word (لفظی).

His general......literally—He was much irritated by the fact that his wife had taken him at his word and had really gone with the sailor, and this was evident from the expression on his face. **Nibbled**—munched, chewed (چبا رہا تھا). His act of nibbling showed that he was worried and perturbed (پریشان).

Some sort......transaction—Susan must have thought that the fact that he had sold her had really given the other

man some rights in her, and therefore decided to go with him without protest. **Levity of character**—light-heartedness in the matter of character (اخلاقی گراوٹ). So he knew that she was a good woman and would not have gone with the man if she had known that that was morally wrong.

Extreme......intellect—She was just a fool. **Placidity**—tranquility (سکون). **Stifle**—kill, supress (دبا دینا).

There may......doubts—He also thought that she might have become reckless on account of his behaviour so that she decided to take that extreme step, and she suppressed the little doubt that she might have had about the propriety of the transaction (اس چیز کا درست ہونا). **Fuddle**—state of intoxication (نشہ کی حالت). **Dispose of her**—sell her away.

She had......fatalist—She knew that what fate had ordained would come to pass (جو قسمت میں لکھا ہے ہو کر رہے گا) therefore she told him that if he went on saying that it would happen one of the days and she would really go away with the purchaser. **Fatalist**—a person who believes that human destiny (انسان کی قسمت) is controlled by fate (جس کا اعتقاد ہو کہ جو قسمت میں لکھا ہوتا ہے ہو کر رہتا ہے). **Seize her**—take hold of her. **Roared out**—spoke angrily (گرج کر بولا).

She wasn't......was—He blamed her because if he was drunk she was not in that state, and should have known better. **Meek**—a person who has no aggressiveness about her (مسکین). **Bitterest temper**—state of great anger (غصہ کی حالت).

Para 7. **Original conviction**—orginal or former belief.

Put up......could—He decided that he would find out his

wife and daughter and would bear the shame of her having lived with the sailor though that would be rather hard to do. **Register an oath**—to take an oath (قسم اُٹھانا).

Page 22. **Fetichistic**—characterised by irrational irreverance (جسکا کا اعتقاد کسی خاص چیز سے متعلق ہو). **Imagery**—scenery.

To do that......belief—His belief was of a nature which associated things with beliefs and faith, therefore he wanted to be at a proper place where he may take that great oath, which he had in mind.

Para 8. **Inquisitively**—with a view to know about things (معلوم کرنے کی کوشش کرتے ہوئے). **Perceived**—noticed.

He instantly......object—He at once began to walk towards the church. He was going to take the oath in the church so that it may carry great sanctity behind it. **Quite still**—absolutely quiet, there was no activity in it. **Rustic daily life**—The daily routine of the village people (گاؤں کے لوگوں کی زندگی کا روز مرہ کا چکر).

Without observation—without being seen. **Latched** fastened with a latch or chain (صرف کنڈی لگی ہوئی تھی). There was no lock on it and he could walk in without any difficulty. **Font**—a stone vessel in a church used for holding holy water. **Nave**—central section of the church's inner door to the altar.

Altar-rail—railing round the raised platform in a church from which the priest carries on the worship. **Sacrarium**—That part of a church immediately surrounding the altar.

Where he......moment—He found the atmosphere fit for taking the oath because it was out of the ordinary. It was not the one he saw every day around him. This sense of strangeness gave him spiritual strength. **Foot pace**—The step on which the altar stands.

Clamped book—The Bible lay on the communion table under a clamp so that it may not fall down. **Communion table**—The holy table on which the prayer book is placed.

Para 9. **Solemn place**—sacred place (پاکیزہ جگہ). **Strong liquor**—intoxicating drinks.

Being a year......lived—He was then twenty-one years old and he decided to keep away from drink for twenty one years so that he may abstain (شراب سے گریز کرنا) for one year for each year he had lived. **Strook**—struck.

Para 10. **Made a start in a new direction**—He was now going to follow the good road as opposed to the evil one which he had followed till then. **Porch**—The covered entrance of the church. **Jet**—stream of smoke. **Chimney**—a covered opening in the roof used for letting out smoke from a house. **Occupant**—person living there. **Trifling** a very little amount.

Para 11. **Perplexing**—confusing, which cannot be easily understood. **Apparent**—clear.

The perplexing......fair—He discovered how difficult it was to succeed in what he had undertaken because no one gave him any clue to those people.

Page 23. *He could......name*—He could not find out what the name of the sailor was. As has been told above the sailor's name was not known to any one at the fair, he being a stranger to the place, and no one had seen him after he left the fair with Henchard's wife. This fact made it difficult for Henchard to find out where he was, and which way he had gone.

Money was short—he did not have enough money (اسکو روپے کی ضرورت تھی). **In vain**—useless. **Investigation**—inquiry. **Hue and cry**—noise. **Pursuit**—following some one (پیچھا کرنا). **Render it effectual**—to make it successful, to make it show results (موثر بنانا).

The truth was......effectual—As a matter of fact Henchard was not prepared to tell people all that had happened, because he had, by then, realized the shameful nature of the transaction. Therefore he could not make all the noise which was necessary for making his search a success. He made quiet inquiries and reached no where.

Though......her—He told people everything except the facts which caused him to lose Susan.

Para 12. **Weeks counted into months**—weeks passed into months. That is many months passed in his investigations (اس تحقیقات میں کئی مہینے گزر گئے).

Maintaining himself by small jobs—He was earning his livelihood by taking up small jobs wherever he fell short of money. **Derived intelligence**—found out (پتہ چلا).

Answering somewhat to the description—who had almost the same description as the one given by him. **Emigrated**—gone out of the country (ملک سے هجرت کر گئے).

Did not......lodgings—He would stop on the way only to sleep some where at night and was on his way again next morning.

Note. Henchard's search failed absolutely because he found that his wife, daughter, and the sailor had left the country. He could not follow them any further, therefore he decided to give up the search and went to live at Casterbridge.

Chapter 3

SUMMARY

Some nineteen years after the sale of *Susan*, one day she and her daughter *Elizabeth-Jane* went back to the *Weydon-Prior* at exactly the same part of the year. *Susan* looked older but her daughter (this one was from *Newson*, the other one had died) looked beautiful because she was at the height of her youth.

It happened like this. *Susan* learnt that *Newson* had died on one of his expeditions (مہم) and took the opportunity for going in search of *Henchard*, because by then she had learnt that the sale had no value and that *Henchard* continued to be her husband. She had gone to *Weydon-Prior* in the hope that some one might be able to tell her something about his whereabouts (اُسکا پتہ ٹھکانا). She however did not tell her daughter about her relationship with *Henchard*, except the fact that he was a relation by marriage.

A fair was being held outside the village, therefore *Susan* turned her feet in that direction. She found the furmity-woman in whose tent she had been sold. By then the old woman had become poor and was selling furmity in the open. *Susan* left her daughter at a stall and went to her. She bought some furmity and asked the woman about the sale which had taken place in her tent about nineteen years previously. The old woman did not remember anything like that at first, but later on told her that the man concerned had called the last year to tell her that if any one inquired about him from her she should direct them to *Casterbridge* where he was living.

This was the information they wanted, and *Susan* decided to go to *Casterbridge* in search of *Henchard*. They stayed at *Weydon-Prior* that night.

NOTES AND EXPLANATIONS

Page 23. *Para 1*. **Highroad**—The main road entering the village. **Carpeted with dust**—was full of dust. There was a layer of dust on it. **As of yore**—as in the past. **Dingy-green**—dark green colour of the leaves (گہرا سبز رنگ).

The highroad......walked now—It is about nineteen years after Henchard sold his wife at the fair. This time Susan and her daughter Elizabeth-Jane were walking along the road to Weydon-Prior. Susan was going to the fair to find

out some trace of Henchard, and therefore they were going at the time of the fair, which corresponded with the time of the year when Susan and Henchard had first gone to the fair and she had been sold away by her husband.

Para 2. **Broad aspect**—generally.

It might......episode—This scene was so much like the one on the day when Henchard and Susan walked along that road ninteen years ago that it appeared as if it was only a day after that.

But here......by—When looking at the details one could see that many years had passed after that happening. Evidently from the face of Susan it could be seen that she was a comparatively old woman by that time.

Page 24. Who had figured—who was then walking as the wife of Henchard. **Previous occasion**—the occasion when Henchard sold Susan to the sailor. **Rotundity**—roundness, (گولائی) because she was no more as young and as fat as she was on that evening many years ago. **Textural change**—the skin had lost its smooth quality.

Her skin.......change—She was now an old woman and therefore her skin had lost the smoothness of youth. **Considerably thinner**—her hair were less than what they were. This too was on account of old age. **Mourning clothes**—the clothes of black colour which people wear in England after the death of a near one (ماتمی لباس). **Widow**—she was mourning the death of the sailor and not of Henchard. It is to be noted, the reason for it was that she did not want her daughter to know all about her past therefore she behaved as if Newson was really her husband and she was mourning for him. **Well-formed**—well built. **Ephemeral**—passing, which does not last long (جو چند وقتی هو). **Precious essence**—special quality. **Contour**—curves of the body.

Completely possessed......contour—The girl Elizabeth-Jane had that peculiar quality of youth which does not

last long but so long as it is there the person looks beautiful irrespective of her body or complexion.

Note. It is to be noted that this Elizabeth-Jane is not the one whom Susan was carrying in her arms on the previous occasion. She died after she went away with Newson, and this one was born of Newson. The student should have it straight in the very beginning because we later on find some confusion about her parentage in the minds of different characters.

Para 3. **Life's middle summer**—the middle age. **Hardening mark**—she was no more as soft and youthful as she was. **Spring-like specialities**—the spring like quality which she possessed in her youth. **Dexterously**—skilfully.

Her former......continuity—Elizabeth-Jane looked absolutely like Susan...as she had looked some years ago, when she was young. The novelist goes on to comment that the one looked so much the image of the other that it appeared to be very strange that some of the facts which Susan knew were not known to the other. Here he is refering to to the sale of Susan and the relationship between her and Newson which appeared to be absolutely natural to Elizabeth, although it was not. **Reflecting on those facts**—thinking about those facts.

Para 4. **This was the act of simple affection**—they were walking hand in hand because they loved each other very deeply. **Withy basket**—a basket made of withes or tough flexible strips of branches (بید کی بنی ہوئی ٹوکری). **Old-fashioned make**—the type which used to be made in the past and had become out of fashion. **Oddly**—strangely.

Para 5. **Outskirts**—the outer parts of.

They pursued......formerly—They walked on the path which they had taken on their previous visit to the place—when Susan and Henchard went together. **Ascended the fair**—the fair was held on higher ground, so they had to

walk up to it. **Years had told**—the effect of the passing of the years was evident. **Roundabout**—the contraption in which the children sit and move round in circles as the seats go round and round (چکر لگانے والے پنگوڑے). **High-fliers**—a contraption which revolves vertically so that the people sitting on it go up and down, and rot round and round (اوپر نیچے چلنے والے پنگوڑے). **Erections**—things erected (جو چیزیں کھڑی کی گئی تھیں),

Note. Things appeared to have become mechanical, because the industrial revolution was introducing mechines in all walks of life during that period.

Dwindled—become less (کم ہو رہا تھا). **Periodical great markets**—the huge markets held at regular periods.

But the real......ceturies—As time passed big markets began to be organised in towns, and therefore the business conducted in small places like this one was much reduced. Consequently there were less stalls and less business was conducted. **Tie-ropes**—ropes attached to a fixed pole on which the horses put up for sale used to be tied. **Hosiers**—one who deals with hosiery—stockings and undergarments, etc. (جرابیں اور بنیان بنانے والے). **Coopers**—people who repair wooden articles. **Linen drapers**—dealers in cloth. **Far less numerous**—far less in number. **Threaded the crowd**—passed through the crowd.

Page 25. *Para 6.* **Hinder our time**—delay ourselves (وقت ضائع کرنا).

Para 7. I had......here—I want to have a look at this place.

Para 10. **Edged**—lined on the edges. **Mural tablet**—a marble tablet or plate for inscription fixed in a wall.

Note. Two things are to be noted. In the first place Newson was not lost at sea. Susan had only received a vague report and had acted on it because she had learnt

that she was wrong in thinking that he had acquired the rights of a husband in her by the sale at the fair. The other thing to be noted is that Elizabeth-Jane loved her father very deeply, and kept that card in her pocket in his memory.

Para 13. **Connection by marriage**—some one related to her by marriage like the husband's brother, uncle or some other relation. **Deliberately**—thoughtfully (سوچ کر).

Para 14. **Score of times**—about twenty-times, it means many times.

Para 15. **Not by any means**—not at all.

Page 26. *Para 22.* **Direction signified**—direction shown to her. **Smouldering wood fire beneath**—a wood fire which was burning under it. **Stooped**—bent. **Haggard**—pale. **Almost in rags**—wearing torn clothes. **Croaked**—spoke in a harsh hard voice.

Para 23. **Thriving**—prosperous (خوشحال). **Chinking with money**—she bad a lot of money in her pockets which chinked as she moved (جب وہ ھلتی تھی تووہ چھن چھن کرتے تھے).

Ha'p'orth—half penny worth. **Good measure**—do not deceive us by giving us less than the usual measure.

Para 27. **Not loth**—she did not dislike the idea of staying back because she thought that it was improper and below their dignity to talk to the furmity woman. **Begged for the latter's custom**—asked her to buy some of her furmity from her. **Alacrity**—quickness. **Soi-distant**—self-styled. This is so because Henchard being alive Susan was not a widow in fact. **Slily**—cleverly and secretly. **Just a thought of rum in it**—Mix a little bit of rum in it. **Penn'orth**—penny worth (ایک پینی کی).

'twill......cordial—It will make it very tasty.

Para 28, **Survival of old trick**—the continuation of the old trick. Even in the olden days the old woman used

to sell her drinks like that. **Far from translating**—which the old woman could not understand. Susan wanted to convey to her that it was this rum which had ruined her life and that she would not like to taste any more of it. She hatred it.

Page 27. **Blandly**—cheerfully. She wanted to get information and did not disclose her hatred to her.

You've......days—It appears that at one time you were rich though now you are poor.

Para 29. **Responded**—answered.

Opening......forthwith—Beginning to express her heart-felt thoughts to her immediately she heard those sympathetic words.

Maid......years—She had been going to the fair from the time when she was an unmarried girl and after passing through different phases of life had become a widow. She had been going to the fair throughout the past thirty-nine years. **Richest stomachs**—she meant the richest people who come and eat at her tent. **Pavilion tent**—a huge tent for entertainment. **Dandy gent's**—the fashionable gentleman's taste.

I knew......taste—She knew what the town people and what the village people liked to eat. **The world's no memory**—there is nothing good to remember about the world. Her past was a sad one.

Straightforward......times—This is a very ironic statement made by Hardy. The furmity woman had all her life been dealing in smuggled rum, but while talking of her poverty she accused her straightforwardness (صحیح راستے پر چلنا) of having kept her poor. This is what every dishonest man does. It is not because he is honest that he accuses the honest way of life, but because he thinks that he has not been as dishonest as he should have been to make more money.

Para 31. **The hag reflected**—the old woman thought

for a while. **Minded it**—remembered it. **Manslaughter**—killing of human beings.

't has......witness—which I have seen. **Quiet-like**—in a quiet manner.

Para 33. **Cord jacket**—jacket made of corduroys.

We don't .....as that—She told Susan that they did not bother to remember things like that. **Private like**—privately. Not very openly.

Page 28. *Para 34*. **Discreetly**—showing good judgement, sensibly. **Unscrupulous person**—a person who has no moral principles.

Mrs. Newson......degraded—Susan would have paid the furmity-woman a tip for the information which she gave her but she remembered that it was because of the rum served by her that Henchard had done that dishonourable deed, and therefore she did not give her anything. **None but the lowest do**—only the lowest kind of people buy furmity from the old woman.

Para 36. **Night's lodging**—a place to spend the night.

Chapter 4

SUMMARY

Susan was taken to *Canada* by *Newson*. Her first daughter died and another one was born who also named *Elizabeth-Jane*. After a long stay in Canada *Susan* and *Newson* went back to England. After working in the fishing trade for some time, *Newson* engaged himself in Newfoundland trade.

In the meantime Susan talked to a friend about her past and was informed by the latter that no sanctity was attached to the sale which took place at the fair, and that her stay with *Newson* was morally wrong (اخلاقی طور پر غلط تھا). This perturbed her very much and she began to

think of returning to *Henchard* provided he was still alive.

It would have been difficult for her to leave *Newson* but she received a vague report that he had died in the course of his journey and never saw her after that. She had in her own way satisfied her conscience (اپنے ضمیر کو مطمئن کر لیا تھا) about him.

For some time she and her daughter maintained themselves by making nets for fishermen. Susan found that Elizabeth-Jane was a very intelligent girl and if given proper-opportunities she could develope into a beautiful cultured (شائستہ) woman. She decided to go in search of *Henchard* because only in that way she could secure a good future for the girl.

Her only difficulty was that she did not want *Elizabeth* to know about her past and her relationship with *Henchard*. She did not disclose it to her and decided that the matter should be left to Henchard, if and when he was found.

The mother and daughter left home on a wild goose search, and, guided by the furmity woman, reached Casterbridge.

They found that the town had a rural look (گاؤں جیسی شکل تھی), and just then the people were greatly offended with the local corn-factor (غلہ کا بیوپاری) for having supplied them with grown wheat. They learnt later on that the corn factor was no other than *Henchard*.

NOTES AND EXPLANATIONS

Page 28. *Para 1.* **Acted for the best**—acted with the best object in view. **She refrained**—advoided, did not do it (اجتناب کیا). **Genial**—good natured (خوش طبع). **Contemplate**—think.

The risk......contemplate—Susan was not prepared to tell

Elizabeth-Jane about her relations with Newson. She was afraid that this knowledge may make the girl dislike her mother, and thus she may loose her affection which she valued very much.

It had......wise—it appeared to Susan that it would be wrong on her part to tell the girl the story of her life.

Para 2. **Revelation**—to disclose something (راز بتانا).

The original......contempt—The first reason why Henchard began to hate her. **Convictions**—faith, belief (اعتقاد).

Her simplicity......purchase—she was so simple as to think that by purchasing her, Newson had acquired a right in her, and therefore she thought herself morally justified in living with her.

Though......vague—but she did not understand how far she was justified in giving him liberties with herself. It is evident that she had been living with him as his wife, which was wrong.

Page 29. Sophisticated minds—cultured people, who are not simple like the primitive people. **Matron**—a middle aged woman.

It may......credited—Hardy points out that at first sight it appeared rather strange that a middle-aged woman like Susan could think that Henchard would sell her off to another man like that, and that the other man acquired rights in her in lieu of the transfer. But according to the novelist it was probable because many other things of that kind had been happening in the past and people had behaved as foolishly as Susan behaved. **Rural records**—papers in which incidents and happenings in the village are written down.

She was......show—He points out that from the records of the villages it was evident that many women had been living like that with their purchasers in the villages. As has been pointed out earlier the sale of wives had been a

fairly common custom in England in the villages, and people believed in the sanctity of the agreement of sale.

Para 3. **In the interim**—in the meantime. **Well provided**—where eatables may be found in abundance. (جہاں ہر چیز کافی مقدار میں ہو). **Handy shoreman**—a man working on the shore in the fishery business.

Note. Their visit to Canada was not successful and three of them went back to England, where Newson worked on small jobs.

Para 4. **Newfoundland**—The name of a very big island near the north pole.

Susan had an awakening—Susan came to know the truth and realized that her living with Newson was not religiously or morally correct.

Confided her history—told her history confidently (اس نے راز دارانہ انداز میں اپنی کہانی اسے بتائی). **Ridiculed**—laughed at it.

Grave acceptance of position—she laughed at the fact that Susan had seriously accepted the position of being the wife of Newson simply because the latter had purchased her.

All was......mind—She was no more contented. She was a good woman and the moment she learnt that she was living an immoral life she lost her peace of mind. **Delusion**—false notion (غلط فہمی). In this case it was that she was his wife in view of the purchase, and that he had a moral right to her.

The delusion......for ever—Newson had very carefully kept her thinking that he had really acquired a right in her by purchase. But when he came back from his voyage he learnt that the belief was gone for good, and that he could not keep her to himself any more.

Para 5. **Torture**—punishment (سزا).

The vague......more—She heard a not very definite or clear news of his death, but because she was very much perturbed she accepted it as true. So long as he was alive him, in spite of her knowledge, because she had a loyalty for him and was moreover too meek to be able to go away in the face of his opposition. But the news of his death was a good excuse of her leaving his house. She did not know exactly whether he was alive or not. But her conscience (ضمیر) was satisfied about him as well as about Henchard after that, and she was on the move to meet Henchard, if he was alive.

Para 6. **Liege subjects of labour**—The people who had to work. He means the labourer class.

The England......degree—The means of communication were neither easy nor cheap, therefore for the labourers, and the poor classes even small distances appeared to be very great. Even a mile appeared to be a degree to them, and England appeared as big as a continent (براعظم). Hardy is pointing out how difficult it was for Susan to find the whereabouts of Henchard.

Georgraphical degree—The earth is divided into 180 degrees by drawing 180 imaginary lines across it. The area between each pair of the lines is called a degree.

Para 7. **Developed early into womanliness**—grew up into a woman quite early. **Willow chair**—chair made of the wood of the willow tree. **Working twine nets**—making twine nets with which the fishermen caught fish.

Page 30. Surveyed her daughter—looked at her daughter. **Which was worn loose**—she had not tied her hair with a ribbon. **Hazel copse**—a hazel shrub.

The rays......copse—The rays of the sun seemed to penetrate into her hair. They were of a light colour and shone in the light of the sun so as to look like a hazel shrub. **Wan**—pale. **Incomplete**—it had not filled up with flesh.

Possessed......beauty—it was clear that she would become

a very beautiful person when she grew up a little older, though at the time she was pale and thin and therefore not very beautiful. **Under handsomeness**—a very good word coined by Hardy. He means that the handsomeness of the girl appeared to have been suppressed by circumstances so that she did not appear to be as good as she was, but there was very likelihood of her coming into her own as the time passed. **Provisional curves of immaturity**—she had not yet become mature, but her body had developed some of the curves of youth. These curves (the breast) were not very well developed at that age, but even then they clearly showed that she was going to be a beautiful woman. **Disfigurement**—to lose one's figure (شکل خراب هو جانا). **Straitened circumstances**—poverty. According to the novelist she was not looking fat and very beautiful because they were poor and she was an under-nourished girl.

She was......bone—She had a beautiful frame, and therefore was likely to become very beautiful as soon her figure filled up (وہ ذرا موٹی هو جاتی). **Carking**—burdensome. **Mobile parts of her countenance**—The changed features of her face. **Final mould**—The last shape that they were going to take.

She possibly......mould—Susan thought that if nothing was done to change the hard life which the girl was leading she might never become really beautiful because in those poor circumstances she was not likely to bloom like a flower. It is being suggested to the reader that Susan had gone to Henchard because she wanted to give some comfort to her daughter.

Para 8. **By logical inference**—she became sad because she could see what would happen to the girl if they lived on in the village and went on making nets for fishermen. **Strait-waistcoat of poverty**—extreme poverty.

From which......sake—She had tried to get rid of that poverty for the sake of the girl but had never been successful.

The woman......enlargement—Elizabeth was an intelligent girl, and her mother noticed that she was all the time wanting to enlarge her mind by gathering facts, and by trying to educate herself. She wanted to help her daughter in that field also but it was not possible if they stayed on in that place and worked for their living, as they did. **But little unfolded**—her mind had not developed much, because she did not have any opportunities for development. **Repressed**—kept down.

The desire......understand—Elizabeth Jane wanted to learn things but this desire had been kept down by the force of circumstances. **Higher repute**—more well known (زیادہ شہرت' بہتر ہونا).

She sought......search—Elizabeth tried to learn more than other girls tried in such circumstances, and her mother felt sorry to find that she could not provide her with the circumstances in which she might be able to go ahead in her research, or in gaining knowledge. All this shows that Elizabeth Jane was an extra-ordinary girl.

Para 9. **Staunch**—strong. **Enlightenment**—to know something, to learn something good (علم حاصل کرنا).

Susan......more—Susan felt that she was no more bound to Newson because she had come to know that he was not her husband. **Opportune**—proper, suitable.

For making......Elizabeth—For making a great effort to improve the position of Elizabeth. It is important to note the use of the word desperate, because it signifies that Elizabeth was not the daughter of Henchard. Had she been one there would have been nothing desperate in Elizabeth's going back to her father. **To pocket her pride**—To let alone her pride. She knew that she would be lowering herself in making an attempt to go back to Henchard but she was prepared to do so for the betterment of the girl.

Page 31. Initiatory step—The first step, what begins something (ابتدائی قدم).

Drunk himself......tomb—He might have drunk himself to death. **Given to bouts only**—one who drinks a lot only on occasions and not regularly. **Habitual drunkard**—a man who drinks heavily every day (شراب کا عادی).

Para 10. **Propriety of returning to him**—The advisibility of returning to him. **Uuquestionable**—absolutely correct. About which there could be no doubt.

The awkwardness......contemplate—The only difficulty which Susan felt in the matter of going out to look for Henchard was that it would oblige her to tell Elizabeth about her past, and she did not want to do that. She thought it was too shameful for her to do so. **Resolved**—decided. **Without confiding to the girl**—without telling the girl. **To that end**—to do that (اس مقصد کے لئے).

Half informed state......onward—She was led on without being informed about the matter. Thus only part of the truth was disclosed to her *e.g.*, that Henchard was a relation by marriage.

Para 11. **Dim light**—The slight information. **Indispensable**—without which he could not do anything (بہت ضروری). **Farmer's waggons**—The waggons or carriage used by farmers for carriyng their goods from place to place. **Discovered to her alarm**—she was much alarmed or worried when she found out. **Renunciatory tone**—The tone which carried a resolution showing that she was not much interested in the world or the things of the world.

And there was......weary of—In the talk of Susan there was a strain which showed that she was absolutely tired of her life, and if she had not to look after Elizabeth she would like to die rather than live on.

Para 12. **Dusk**—after sunset and before it becomes absolutely dark (شام کا دھندلکہ). **Summit of a hill**—The top of a hill. **Place they sought**—The place to which they were going. It was Casterbridge. **High-banked**

hedges—raished up ground on which there were hedges.

Mounted on......truf—They began to walk on the grassy ground on the side of the road. **Evirons**—The places around it (لواح).

Para 13. **Topography**—The features of the region (اس علاقه کی خوبیاں).

While her......topography—Susan was not thinking about the features of the scenary but of what would happen if she met Henchard, and whether he was still there or not. These questions being of momentous importance (بہت اهمیت رکھتی تھیں) for her. **Huddled altogether**—it is a very compact village. **Ground by box-edging**—as if it has dwarfed shrubs used for edging flowers.

Para 14. **Antiquated borough**—The old town. Hardy has used the name Casterbridge for Dorchester which is one of the oldest towns of England.

Page 32. *Faintest......modernism*—The slightest touch of modernism. He means that there was nothing modern about the town. It was a thoroughly old place. **Dominoes**—The squares used for playing the game called dominoes. They are packed very close to each other, in a box. Here it means that the city was very compact.

It had......sense—There were no houses just outside the city. The population being all collected in the city itself. **Mathematical line**—There was a definite and visible break between them.

Para 15. **More soaring**—which flew higher in the air (زیادہ اونچے اڑنے والے). **Mosaic work**—patterns produced by cementing together pieces of glass or stone of different colours. **Stockade of limes and chestnut**—collection of trees of lime and chestnut. **Rotund**—circular. **Down**—plain land. **Concave fields**—The fields which appeared to have their surface curved outside (ابھرے ہوئے کھیت).

To the birds......field—The novelist points out that if

looked at from a higher point of view the village would have looked like a mosaic work in red hues. But looking at it from level ground where the two women stood, it looked like a collection of fields and plains with a hedge of trees round it. In the lines which follow Hardy gives a more detailed description of the place. It is interesting to note the interest which Hardy takes in things around him, and how minutely he describes them. **Dissected**—divided. **Vision**—eyesight. **Wables.** Triangular topped end wall of building over which a thatched roof slopes down. **Casement**—windows. **Glazings**—window glasses. **Bleared**—dim and misty. **Bloodshot**—of red colour. **Coppery light**—The golden reddish light (سنہری روشنی).

The mass became......west—as they looked on they began to see different distinct features in the landscape (اس منظر کی خوبیاں). They found the towers, houses and roofs, and the window glasses appeared to be red and golden in the light of the setting sun.

Para 16. Tree-bound—round which the trees were growing. **Avenues**—paths (راستے). **Expanse**—open place. **Coomb**—deep valley or hollow place. **Pedestrians**—people walking on foot. Here it means Susan and her daughter. **Argumentative conversation**—They were arguing with each other (بحث کر رہے تھے).

Note. It is to be noted that Hardy has given a very detailed description of the city as seen from the place where Susan and her daughter were resting. This shows that Hardy had the eye of a painter, because the landscope as deseribed stands before us in all its details.

Para 22. **Not for the world**—that should not be done in any case. **Workhouse**—a place where poor people are taken care of by the state. It is considered a disgraee to be in the poor house (غربا کا مسکن). **Stocks**—an instrument of punishment. The persons to be punished used to be placed in a sitting posture in a wooden frame with

holes to confine the ankles (گھٹنے) between two planks, (تختے) and sometimes other holes for securing the wrists. This instrument is not used now-a-days.

Para 24. 'Twas just......inquiries—Susan does not disclose the real reason and puts off Elizabeth by saying that only as an excuse for keeping her back from making any open inquiries into the matter. Evidently she could not tell her about the past of Henchard as she knew it.

Para 25. **Evenfall**—in the evening. **Tunnel—a** passage dug out of a mountain (سرنگ).

The dense......daylight—There was still some daylight on the road but the trees on the sides of the road were so thick that the road had become quite dark.

The passed......gloamings—There was the darkness of midnight on the road although on both sides of the road outside the margin of trees, there was twilight. **Features of the town**—the physical qualities of the town (شہر کی شکل). **Human side came to the fore**—The human side of the town had to come to the forefront because Susan had learnt that Henchard was still living there, and her interest in him showed itself in her interest in the town.

Page. 33. Gnarled—twisted and knotted. **Framed in**—surrounded. **Avenue**—path, passage. **Escarpment**—ground cut into the form of an escarp or steep bank or wall for the purpose of fortification, (قلعہ بندی کے لئے) generally the inner side of a ditch. It is to be noted that Dorchester was a town as old as the Romans and this could have been the remanents of a moat which the Romans built round the town.

A wall......discontinuous—There was a broken wall round the town. In the olden times walls were built round towns to defend them against the enemy. **Abodes**—houses. **Burghers**—citizens (شہری).

Para 26. These external......promenades—The women did not know it but those trees, walls and the ditches all formed the defences of the town in the olden times though they had been given the form of paved walks (پکی سڑکیں جو سیرگاہ کا کام دیتی تھیں) for the people. **Promenades**—paved walks for the public (سیرگاھیں).

Para 27. **Engirdling**—surrounding. The trees formed a line surrounding the city.

Conveying......inside—Looking at the lights from the road it appeared as if the city surrounded by those trees was very comfortable place. **Unlighted country without**—the country side outside the city enclosed by the tree. **Solitary**—lonely. **Vacant in aspect**—without any important feature (جسکی کوئی خصوصی خوبی نہ تھی). **Burgh**—a municipal town. **Champaign**—a strech of level open country. **The notes of brass band**—the music produced by a band consisting of wind instrument of brass. We later on find out the occasion for the presence of that band there **High street**—the main street of the town. **Timber houses**—houses made of wood. **Overhanging stories**—multistoryed (بہت سی منزلوں والا مکان). **Lattices**—windows on which lattic-work had been done. **Screened by**—covered by. **Dimity-curtains**—curtains made of cotton cloth woven with raised patterns and fancy figures. **Barge-boards**—boards running along the edge of a gable to conceal the angle of beams joined together (تختے جو چھت کے ساتھ لگے ھوتے ھیں). **Brick nogging**—a method of building in which a timber frame work is filled up with bricks.

There work......thatch—He describes different kinds of old houses in the town. They were mostly roofed with tiles (اینٹیں) or slate (پتھر), but some of them had thatch roofs (بھوسے کے چھت).

Para 28. **Pastoral character**—rustic or shepherd like quality of the people.

Scythes......Clogs—Hardy gives a long description of the things displayed in shop window and concludes that because such things were sold in the town therefore the town mostly depended upon villagers for its trade.

Para 29. **Grissled**—grey coloured. **Massive**—huge

Page 34. Illuminated—lighted.

To show......Battlements—In the light it could be seen that the time had eaten away the plaster (پلستر) which held together the bricks, and herbs were growing in the crevices (سوراخ - درزیں) thus made. **Battlements**—indented parapets on the top of wall, originally made for the defence of the buildings.

A bell......clang—A bell began to ring announcing that it was evening and time for the shops to close down. **Curfew**—the ringing of bells in the evening. In the olden times this announced the time for closing the gates of the city.

No sooner......day—On the ringing of the bell the shops were closed in the high street and business came to an end in the town.

Para 30. One gloomily......goal—A clock struck eight from the local prison. Its ringing appeared sad because it rose from the prison house. **Alms house**—the place where alms (خیرات) or charity (خیرات) was distributed amongst the people. **Preparative creak of machinery**—the noise which a machine makes before it begins to work. In this case it was the noise made by the clock before it struck the hour. **Chimes**—the ringing of a set of church bells which gave forth musical sounds (گرجے کی گھنٹیاں). **Chronologist**—the clock maker.

Para 31. **Under-linen**—the dress worn next to the

body. Usually it is not considered respectable for women to show their under linen in public (بنیان وغیرہ جو کپڑوں کے نیچے پہنے جاتے ہیں). **Tucked up**—pulled up (اونچے کر کے پھنسائے ہوئے).

Which pieces......critically—They were eating it with a view to appreciating its quality and giving their opinion on it. **They had an appetite**—they were hungry.

Para 32. **Manna-food**—divine food supplied to the Israelites in the wilderness as described in the Exodus (من وسلویٰ).

You may......now—It is impossible for any one to get good bread in Casterbridge at present.

Page 35. Blare their trumpets—play on their trumpets (شہنائیاں بجائیں). **Thump their drums**—beat their drums (ڈھول بجائیے). **Roaring dinners**—grand dinners.

They can......building—The woman pointed towards the hotel where a great dinner was going on, and a band was in attendance. She pointed towards it and said that what ever they might do the good bread could not be found in Casterbridge. As a matter of fact the mayor who was held responsible for the supply of bad bread was presiding over the dinner which was being held there. That is why the woman pointed to it.

Para 33. **Swipex**—inferior quality of beer.

Para 35. **Corn-factor**—the man who deals in corn (اناج کا بیوپاری). **Growed wheat**—wheat which has grown stale (خراب شدہ گندم). **Quick-silver**—mercury. **Suet pudden**—soft pudding made of flour.

Till the......inside—The bakers and millers said that they did not know that the corn was stale till they had ground it into flour (انکو پیس کر آٹا بنایا) and prepared loaves (روٹیاں) from it, which did not rise and remained soft

on the inside. Thus they were putting all the blame for bad bread on the corn factor who was no other than Henchard. **Unprincipled bread**—bread sold by dishonest people. **Volks**—folks. **Plim**—swell (سوج جانا).

But you must......week—She told Susan that she must be a stranger not to know about the scandle of bad bread because it was causing bad stomachs to all the people of the city.

Chapter V

SUMMARY

Susan and *Elizabeth-Jane* reached the place where the feast was being held. *Susan* told *Elizabeth* to make inquiries about *Henchard* from the people gathered there, and retired to one side. *Elizabeth* went ahead and mixed with the crowd (اس ہجوم میں مل گئی). She talked to those present and soon learnt that the man sitting in the big chair —the Mayor—was no other than *Henchard*. *Elizabeth* peeped (جھانکا) into the hall to have a good look on him. In the mean time *Susan* had also learnt about the rise of *Henchard* to the mayorial office.

She was very much disappointed by this news because she felt afraid that the big man might not own them as his ralations. *Elizabeth* encouraged her, and tried to keep up her spirits.

In the meantime they learnt that *Henchard* had taken an oath that he would not drink liquor (شراب) for twenty-one years and that he had kept up that oath for ninteen years. They further learnt that he had become a very rich man, and was one of the most important dealers in corn and hay in the town and the country around it.

After the eating and drinking came to an end in the hall, *Henshard* began to speak. He told one of the incidents of his life when a sharper had tried to deceive him

but he had outwitted him. At this one of the persons sitting at the lower end of the hall asked him what he thought about the bad bread that had been sold to them. *Henchard* told him that he had been deceived himself and had under the same mistake sold the grown wheat to the millers. He refused to take it back or to replace it because he did not know how that wheat could be made wholesome. He told them that if that could be done he would most happily replace the wheat. Many more questions were asked but he refused to reply to them. Evidently he had been shaken by this question.

NOTES AND EXPLANATIONS

Page 35. *Para 1. Shaking the......England*—They were very loudly playing the tune of this song. The song was as follows

> When mighty roast beef was the Englishman's food,
> It ennobled our heart and enriched our food,—
> Our soldiers were brave, and our countries were good.
>
> On the roast beef of England
> And England's Roast Beef.

Para 2. **Pitched their music stand**—fixed the place of their band. **The King's Arms**—this is the real name of an old coaching inn in Dorchester. **Spacious bow-window**—a huge window forming an internal recess in the room. **Projected**—came out (آگے بڑھا ہوا).

Page 36 Potico—a covered place consisting of a roof supported by columns placed at regular intervals usually attached to the enterence or porch of a house. **Sashes**—frames fitted with one or more panes of glass forming a window or a part of window. **Jingles of glasses**—the sound made by the glasses as they strike against each other. **Drawings of corks**—the wine bottle were being opened freely in the course of the feast. **Road waggon office**—office of the coaches from where waggons used to leave. **Knot of idlers—a** collection of idle people who **were standing there to watch the proceedings in the hall.**

Para 3. **Agitated**—disturbed (پریشان ہوئے). **How he stands**—what is his status or position in the town. **Pull down your fall**—pull down the veil over your face. In the olden times the English women used a kind of veil (نقاب) when they move out of their houses or talked to absolute strangers.

Para 5. **Neighbourly right of converse**—when people have been standing near each other for some time they feel that they have a right to talk to each other. This is how Elizabeth felt about this old man who had been standing by her side for some time.

Para 6. **Leading volk**—important people (خاص یا مشہور لوگ). **Plainer fellows**—ordinary people (عام لوگ). **Bain't**—be not. Are not.

They leave......here—They leave the window open so that we may just get an idea of what was happening inside. **Jist**—just, **Sense O't**—idea of it. **A facing ye**—opposite to you.

But by......revelation—She had not understood the real meaning of what the old man had told her. Hardy means that she could not yet realise that Henchard who was not much thought of by her mother had really become the mayor of the town, and what that would mean to them.

Para 8. **Rivetted her attention**—strongly attracted her attention. **Exceptional eagerness**—a very great wish to know some thing.

Note. Susan had heard the voice of Henchard and suspected that he was one of the important people present in the hall but the moment she learnt that he was the mayor, she decided to step up and have a look at him.

Page 37. *Para 9.* **Inmates**—the people present there. **Chair of dignity**—the most important chair at the head of the table. **Heavy frame**—fat body. **Rich complexion**—healthy reddish complexion. **Verged on Swarthiness**—

was more inclined towards darkness. **Chandelier**—decorative lamps.

Note. In this para Henchard is shown a strong and healthy man who still retained all his teeth and had very robust body.

Para 10. **Conjectures**—opinions. **Ungrudging**—frank. **Fitfull cast**—of a very uncertain kind. **Oppressive generosity**—when he was generous he was too much so, so that the person to whom he was kind felt oppressed by it.

That laugh......kindness—The way in which Henchard laughed discouraged people who did not know him well. According to Hardy his laughter showed that he had great admiration for greatness, but was not the kind of man who would show pity to the weak. When he was kind to some one, he was very kind but only for a short duration. His kindness was not constant.

Para 11. **Matured in shape**—he looked more developed physically. **Stiffened in line**—he had lost the elasticity (نرمی) of body. It may also mean that he had become proud and stiff. **Exaggerated in tricks**—his qualities had become more pronounced. **Thought-marked**—his face appeared more thoughtful. The furrows (لکیریں) on it showed that he was a care-worn person. **Encumbered with no reflection**—she had no memories of the past to bother her. **Social standing**—importance in society (سماجی اهمیت).

Expanse.........shirt—Frilled shirts were in vogue those days (ان دنوں ان کا رواج تھا).

Note. We learnt from this paragraph that Henchard had become a better man both morally and financially (دولت کے لحاظ سے). He did not drink any more.

Para 12. Time......fear—time had made a great difference in this man. He had improved beyond recognition (وہ اتنا بدل گیا تھا کہ پہچانا نہ جا سکتا تھا) since Susan saw him

last in the tent of the furmity-woman. **Jamb**—side post of a door.

Page 38. *Para 13. I only want......die*—Susan felt that Henchard had become too big a man to be contacted by her after all those years. She began to have doubts about the possibility of his taking her back after he had attained such a high position in the town. Therefore she thought of dying rather than meeting him.

Did ever......contraries—Elizabeth tells her mother that they had found Henchard to be just the opposite of what she (Susan) thought he would be. It is to be remembered that Susan thought that he might be in prison or the work-house but they found him to be the mayor of the town.

He can but..... kin—Elizabeth tells her that at the most Henchard could refuse to own them as his relations. That would not be a great shock for her. Evidently she does not know what he is to Susan and therefore does not realise that the other woman would not take it in that spirit.

Para 15. **I feel so down**—I feel very much disheartened and depressed (میں بہت بد دل ہوئی ہوں).

Para 16. Rest there......while—Rest where you stay. She wants Susan to calm down by taking some rest.

Para 19. **Elation**—rising of spirits (خوشی ۔ روح کی بلند پروازی).

The natural......coach—Henchard owned a coach, and Elizabeth felt a great rise in her spirit when she realised that she had become a relation of a man who owned a coach, because owning a coach was considered a sign of high social standing. **With animation**—with great liveliness.

There elders......Tit-bits—The elders were trying to find tasty things in the food because they could not eat every thing which was served.

Sniffing......Acorns—Just as the pigs dig for acorns simi-

larly they were digging the food for tasty things which they like.

Three drinks......ranged—It appeared that the company liked to drink three kinds of liquor, port, sherry and rum. **Trinity**—originally the word trinity stands for God, Christ and the holy Ghost. But here it is used for three kinds of liquor and according to the writer no one liked any thing outside this range of liquor.

Para 20. **Ancient rummers**—large drinking glasses. **Ground figures**—figures or images found on the surface of the glass by grinding. **Primed**—furnished, provided with. **Grog**—a drink consisting of liquor and water.

At such high.........vapour—It was in a very hot state (بہت گرم تھا).

Page 39. Crystal vessels—Pots made of glass.

Para 21. **Ventured**—attempted.

Para 22. **Celebrated abstaining worthy**—the famous big man who did not drink wine. **Scorns all tempting liquors**—he dislikes all liquors which attract other people.

He've strong .....way—In that matter he has strong good qualities. **Sware**—swore. Took an oath. **Gospel oath**—an oath on the Bible. **Has bode by it**—he has stood by it. He has been true to that oath.

Knowing......that—I would be wrong to make him drink in the face of the oath.

Para 23. **Discourse**—talk, speech, lecture.

Para 24. **The why and wherefor**—the reason why he took the oath.

A powerful......so long—It requires a strong man to keep to his oath all those years. **Partaking without stint**—to drink without any limitation or reserve.

But there's......no doubt—This gentleman takes a pessimistic view and instead of praising Henchard for having kept his oath so long, says that he had done so in the hope that after the stipulated period he would be able to drink freely

and would thus be able to make up for what he had missed during the years. He thinks that it is this hope which has kept Henchard going.

And a......man—The other man agrees with him and says that it is such thoughts that Henchard needs most because he is a lonely widower. So these low fellows are all agreed that Henchard was being good in the hope of letting himself so when the period stipulated in the oath has passed.

Para 28. **Afore**—before. **Terminative emphasis**—with such force as if he did not want to talk about that matter any more. **Banded teetotaller**—one who does not drink tea or liquor and does not smoke either. **Jovial Jews**—the happy and loose types among the Jews.

But I know......Jews—Solomon Longways points out that Henchard had not only given up drink but was also very harsh on his men when they drank enough to intoxicate them. In this respect he compares him to God who according to Jews was very harsh to those who lived a happy and loose life.

Para 29. **Has he many men**—does he employ many men. She wants to know how rich he is, and how much business he transacts in the town.

Page 40. Henchard's got a hand in it—Henchard takes part in it. He is one of the parties to the deal. **Pillar of the town**—a very important person in the town. **Cussed me**—cursed me (مجھے گالی دی). **For'm**—for him. **Malt**—barley and other grain prepared for brewing and distillation by the processes of steeping, germination. **List**—edge ; hence remanent left at the bottom (جو چیز نیچے لگی رہ جائے).

Mr. Henchard......shoe—The man who was speaking now was an employee of Henchard, and although he had no grudge against him yet he thought that the grain supplied by him to the local market was absolutely stale, so much so that it appeared like malt, and when bread was baked

from it, it had a hard lower surface which was quite uneatable.

Para 31. **Melody**—song. **Oration**—speeches. **Outwitted a sharper**—he made a fool of a cunning and deceiving business man. **Out-witting**—deceiving (دھوکہ دینا).

Para 32. Ha-ha ha......story—at the result of the story every one laughed loudly. **Hilarity**—laughing, joyfulness (خوشی).

Para 33. Who seemed......head—These people had their own independent views which were sometimes different from those of the important people sitting on the upper part of the table. Thus where the others did not criticise Henchard openly and in public, these people did. **Chancel**—the eastern part of a church appropriated to the use of the official clergy, and separated from the other parts by a screen. **Western side**—the Western side is the farthest removed from the altar and therefore far away from the clergy.

Just as......chancel—Hardy compares these minor tradesmen to the people who sit on the back seats in a church, and while singing the hymns their voice is often out of tune with the clergy sitting in the chancel. Similarly the opinions of the people on the lower side of the table were out of tune with these who sat higher up—the privileged class.

Para 34. **Loungers**—people walking about aimlessly (جو باھر پھر رہے تھے).

This interruption......discomfiture—When a protest was made against the bad bread some of the people standing outside felt very happy, especially so because they found Henchard feel uncomfortable under the strain of the attack. **Echoed**—repeated (دھرایا).

Page 41. *Moreover......sir*—They were not bound down by any of the restrictions which the people attending the dinner felt, and therefore they even added to what the

other man had said and asked him to tell the story of the bad-bread. It meant that they were telling him that he had deceived them into buying that wheat.

Para 36. **Taken in**—deceived.

Para 37. And the poor... . no—He asked him what those people should do who had to eat the brea l whether they like it or not. **Inharmonious**—quarrelsome.

Para 38. There was......surface—Although he appeared to be calm he was getting angry underneath. **Banished** —turned out, sent away.

Para 39. **Mended my arrangements**—improved my arrangements of business. He was assuring them that in future there would be no such mistakes.

Para 41. **Vouchsafing a direct reply**—giving a direct reply. **Stiffly observed**—said rather angrily.

Para 43. **Not to be drawn again**—He was not prepared to say anything more than that in reply to their questions.

Chapter 6

SUMMARY

The group outside the King's Arms was increasing slowly. A part from the local petty businessmen, a young Scotchman came there and heard the mayor telling the people that he could not do anything to make the grown wheat wholesome. He wrote a chit, addressed it to the mayor and handed it to a bearer (بیرا) to be delivered to him. In this chit he informed the mayor that he knew a method by which the corn could be made wholesome.

He made enquires about an inn which had moderate charges. He was directed to the Three Mariners, and he went in that direction.

The bearer carried the note to *Henchard* who felt very much interested in it. After a while he found that the

company had drunk so much liquor that every one present was intoxicated and no body was interested in the presence of the mayor. Thereupon he asked another person to take his chair and left the hall.

He asked the bearer about the person who had given him the note. He was informed that he was a Scotchman who had most probably gone to spend the night at the Three Mariners. The mayor went to that inn. He waited outside for sometime because he was wearing his mayoral dress (جو لباس میئر پہنتا ہے), and thought it below his dignity to go to an ordinary place in it. But then he decided to button up his overcoat and enter the inn to meet the Scotchman.

In the meantime *Susan* and her daughter had also gone to The Three Mariners to spend the night there because thay had learnt that it was a comparately cheap place.

NOTES AND EXPLANATIONS

Page 42. *Para 1.* **Reinforced by new arrivals**—more persons had come to increase the group of persons present there. **Whiff of air**—a puff of wind (ہوا کا جھونکا). **Putting up the shutter**—closed the shops.

Who had come......night—Some of the people who arrived there were shopkeepers who had come out to enjoy the air after closing their business for the day. Some of the shopkeepers were of the better class but the others were of a lower class. **Remarkably pleasant aspect**—very pleasant looking (بہت خوش خلق معلوم ہوتا تھا). **Carpet bag**—a bag made of woollen cloth used for carrying clothes. **Floral pattern**—on which flowers had been embriodered (جس پر پھول کاڑھے گئے تھے).

Prevalent......time—Such patterns were common amongst the people at that time (اس زمانے میں اس کا رواج تھا).

Para 2. Buddy and..... Countenance—His skin was fair

and red. **Slight in build**—a short, slim person (چھوٹے قد کا پتلا دبلا آدمی). **His advent concided with**—his arrival and the discussion were simultaneous, they took place at the same time so that he heard about the grown corn by the mayor.

In which event......enacted—Had this young man not arrived at the scene just at that time, the present novel would not have been written, because the story of the mayor of Casterbridge would have been entirely different. Hardy is a fatalist (تقدیر پر اعتقاد رکھنے والا) and in these lines he tells us how the life of these peoples would have been different but for the chance presence of a stranger at a critical time.

But the......Listening—The youngman felt interested in what he heard and asked the people around him for details. He learnt all about the grown wheat, and found that the mayor felt helpless because he could not change it into wholesome wheat, and decided to help him.

Para 3. **Impulsively**—on the spur of the moment (اسی لمحہ), because he felt that it could be done. **Directed it**—wrote the name of the person to whom he was going to send the note (اس پر پتہ لکھا). **Open sash**—the open shutter of the window,

Edged himself......door-post—He walked through the crowd by pushing them this way and that till he reached the hotel door where he met a bearer. Evidently he was going to send that note to Henchard.

Para 4. **Hasty note**—note written in a hurry.

Para 5. A strange......northerly—He spoke in strange and peculiar tones which appeared to show that he belonged to Scotland.

Para 7. A little......this—Less expensive than this (کم خرچ).

Para 8. **Indifferently—carelessly.**

Page 43. *Para 9*. **Languidly answered**—replied slowly. He was showing his dislike for people who stayed in cheaper place.

Para 10. **Strolled on**—walked on.

Para 11. It was curious......effect—It was interesting to note that on reading the note of the Scotchman there was a great change in the appearance of Henchard. **Nettled**—irritated. **Clouded aspects**—worried and sad expression. **Broached**—introduced (مسئلہ پیش ہوا). **Arrested attention**—he paid great attention to the note. **Moody**—ill humoured, sad.

The nettled......idea—The subject of grown corn had made Henchard sad and irritated, but after reading the note his expression changed and it appeared that he was very much interested in its contents. In this note the Scotchman had told the mayor how his grown corn could be made wholesome.

Para 12. **Toasts and speeches**—there is a custom in European countries that after formal dinners people drink the health of those whom they want to honour. This is called proposing the toast, and it is followed by speeches from the important people present. **Pantomimic**—making gestures so as to convey their meaning without expressing them in words. Here they showed by signs that they were enjoying the stories. **Convulsive grimace**—fitful distortion of face showing strong feelings. Here it was being done because those present could not laugh openly on the stories which they told each other, and therefore expressed their mirth by happy expressions on their faces only.

And provisionally......smile—The people who had taken too much liquor were sitting intoxicated, and their smiles did not show that they were listening to the others. **Hunchback**—a person whose back is bent down.

Squar-built...Hunchbacks—Even strongly built persons were bending down because they had taken too much liquor.

Dignified presence—impressive personallity (بارعب شخصیت). **Obliquity of figure**—their body was strangely disfigured and therefore they did not appear as impressive as they were.

The heads of......shoulders—Those who had eaten and drunken very heavily had lost consciousness and their heads were sinking on their shoulders. **Subsidence**—sinking down. **Flexuous changes**—changes of posture in which the body is bent this way or that. **Stately and vertical**—dignified and straight (بارعب اور سیدھا).

Only......thinking—The only person who did not lose the impressiveness of his figure was Henchard. He remained dignified and straight, and appeared to be thinking, evidently about the note sent by the Scotchman.

Page 44. *Para 14*. **Irresolute**—uncertain, who does not know what should be done. The importance that Henchard had gained and his money impressed Susan so much that she had lost self control. Particularly so because she appeared to be afraid that he would not acknowledge her as a relation.

Para 15. **Soothingly**—comforting her. **Find a lodging**—find a place to stay (رہنے کی جگہ ڈھونڈنا).

Para 16. **Reverted**—went back.

An inn......charges—a cheap inn (سستی سرائے).

Para 18. **Engendered by the note**—the thoughtfulness of the mayor was created by the note that he received from the Scotchman, because it suggested a way out of his difficulty.

Continued......abstraction—He continued to be absent-minded, because his mind was fixed on the note. **To take his place**—the mayor was presiding on the function. He requested his neighbour to take the presidential chair so that he may go away.

Para 19. **Assembly-room**—the hall in which the party

was being given. **Backoned to him**—called him (اسے بلایا).

Para 20. **Seemingly**—he appeared to be.

Para 25. **Vestibule—a** room immediately between the enterance door and the hall (ڈیوڑھی). **Quitted**—left.

He was in......be—He was absolutely lost in the new idea which had taken his fancy. Hardy does not openly say what that idea was, but it is clear that it was the cure of grown wheat by some scientific process. **Comforting beverages**—liquors, which soothed.

Page 45. Iron grills—iron bars (لوہے کی سلاخیں).

All those......grills—The people present had taken so much liquor that they did not feel the social differences which separated them from each other during the day, and they were enjoying themself fully, and with abundance. **Portico**—the covered part of the house outside the entrance door.

Para 26. **Dwelt upon a spot**—looked at a particular place. **Strolled in that direction**—walked in that direction. **Elizabeth gables**—a triangular topped end-wall of a building in Elizabethan style.

Para 27. *This......beast*—The old inn which provided accommodation for men as well their horses etc. **Mellow**—soft. **Mullioned windows**—window with a vertical division dividing its lights, especially in gothic architecture.

Markedly......foundations—It did not rise straight upwards from its foundations but was a little inclined on one side ((ایک طرف کو جھکا ہوا). **Frequenters**—The people who visited the inn. **Heart-shaped aperture**—an opening which has the shape of the human heart (ایک دل کی شکل کا سوراخ).

More attentuated......Nature—The cavities on both sides

were thinner than those found in nature. He means that the figure of heart was comparatively broad. **Illuminated holes**—light was burning inside the inn, therefore these apertures appeared to be illuminated (وہ سوراخ روشن نظر آتے تھے). **Secondary set of worthies**—people of second rate importance. **Yard of play**—a long clay pipe for smoking.

Note. In the Three Mariners, the lower class of people enjoyed their evenings, but they were not the lowest. They only belonged to a class lower than that who visited the King's Arms.

Para 28. **A four-centred Tudor arch**—in the Tudor period (ٹیوڈر بادشاهوں کا دور) the arches were made flat and wide, and were described from four centres. **Here on**—on the sign board.

The Mariner's......shadows—A figure of Mariner had been painted on the sign board but the artist had not given any depth to the painting, so that the figures appeared to be absolutely flat as if they were shadows, and not human beings. **Paralysed attitudes**—as if they could not move from the postures in which they had been drawn (جو اپنی جگہ سے چل نہ سکتے ہوں). **Warping**—being twisted due to the shrinking of the wood on which they were painted.

Being on......signboard—The painting was exposed to the light of the sun therefore it had deteriorated (خراب هو چکی تھی) very much and could only be seen as a thin film on the wood. The wood had become naked under the paint. **Traditional**—old.

This state......traditional—Hardy says that the sign board was in such a bad condition because there was no painter in the town who could reproduce the same painting so well as to make the figures appear as they had appeared in the past.

Page 46. *Para 29. Dimly lit......inn*—One could reach the inn passing through dark passage in which there was very little light **Indiscriminately**—without taking notice of each other (بغیر پرواہ کئے).

Within which......animals—In this passage the men and animals rubbed shoulders, and there was always a great danger of the animals walking on the feet of human beings because of poor visibility (کم روشنی جس میں اچھی طرح نظر نہ آئے). **Good stabling**—a good place to put the horses in.

Perseveringly......Casterbridge—It was always visited by the wise people who knew all about the town of Casterbridge, and knew where they could get the best stuff.

Para 30. Then......door—Henchard was wearing his mayoral dress so he buttoned up his over coat before entering the inn. He thought that going to such an ordinary place in that awesome dress would amount to lowering himself and therefore hesitated before entering the inn.

Chapter 7

SUMMARY

Susan and her daugther were impressed by the inn and had some doubts about the possibility of being able to pay the charges, but they finally decided to go in and stay there. *Susan* was worried about their financial position (مالی حالت) because she was not sure that she would be able to contact *Henchard*, and that if contacted, he would help them.

Elizabeth understood the problem which her mother was facing and decided to help in the inn so that she might save a part of the money which they would otherwise have to pay for staying there.

She went to the land-lady and proposed to work for

her. The latter agreed and *Elizabeth* began to work. When the Scotchman ordered his meal, *Elizabeth* took it up to his room. He was reading and did not take any notice of her. After having laid his food on the table she went back downstair and carried her and her mother's food to their room.

In the meantime the mayor had been shown into the room of *Farfrae*, which was next to theirs. *Susan* was much excited when she heard *Henchard* talking in the other room. When *Elizabeth* went in, *Susan* raised her fingure to keep her silent, and they quietly sat down to eat their dinner.

Henchard had thought that the young man who sent the note was the person who had applied to him for the job of manager but found that that was not the case. The young-man gave him the details of the process for curing grown wheat without asking for any fee. *Henchard* offered to appoint him to the post of manager but the other man was bent upon going to America and therefore refused the offer. *Henchard* however felt very thankful to the youngman for having saved his credit by informing him of the process and assured him that if he stayed and worked for him he would pay him very handsomely. But the youngman refused inspite of the fact that he had been deeply moved by the value which *Henchard* placed on him.

NOTES AND EXPLANATIONS

Page 46. *Para 1*. **Homely place**—ordinary and simple place (سادہ سی جگہ). **Recommended as moderate**—which they had been told was cheap in respect to its charges (جو کہ کم خرچ بتائی گئی تھی). **Lights pocket**—small means (افلاس).

Might not......pocket—They thought that it might be difficult for them to pay the charges of that inn because they had very little money. **Forthing measures**—a vessel of standard filled capacity with foaming ale. **Ministration**—The action of supplying something to the people (پیش

کر،ا - دینا). **Optional**—a thing that one might or might not do (اپنی مرضی سے کرنا).

A silent......optional—He was a silent man who worked along with the waiting-maids. The only difference being that he moved in a more dignifying manner than them, because he worked of his own sweet will whereas they had too. **Corporeally motionless**—who did not move physically (جسمانی طور پر بالکل اد ھلی تھی). **Flitting eye**—an eye which moved about quickly.

It would have......hand—He would not have worked like that but was forced to do so by his wife, who was very carefull about the service provided for the customer. But she never moved herself, to serve anyone.

Page 47. Sojourner—travellers (مسافر)

Para 2 **Antique awkwardness**—clumsiness of its old arrangements. **Crookedness**—The state of not being straight (ٹیڑھا).

The principle......travellers—Although the inn was old and the passages etc. were not straight yet there was good service and clean linen every where, which made up for the defects and deeply impressed the travellers.

Para 3. 'Tis......it—The inn is so good that we will not be able to pay the bill. Susan thought so because very little money was left with them after the long journey, and she was not sure that Henchard would help them. **Misgiving**—doubt.

Para 5. **Pay our way**—meet our expenses (ذمہ داریوں سے عہد برا ہونا).

We must......respectable—Susan told her daughter that it was more important for them to be able to pay their bills than to live in a respectable place. So she would rather live in a cheaper place than find herself unable to pay them.

Mr. Henchard......depend upon—She pointed out to her

daughter that it would be rather difficult for them to contact Henchard, because he had become a very big man. So they would have to depend mostly on their own resources, so they should not over spend. **Press of business**—rush of work. **Penetrated to the bar**—went to the place where drinks were being sold.

Characterised......girl—Which showed a peculiar quality of this sincere girl. **Common weal**—common welfare (سب کی بھلائی).

If there was......weal—Elizabeth had one very good quality, and that was her love of sacrificing her personal comfort for the sake of other people. In this case she went to the land-lady to ask her to let her work in part payment of their charges. She did not like it but did so for the sake of her mother.

Para 8. **Well off**—in good circum stances (خوشحال).

Might eye......helping—She requested the land-lady to permit her to work in the inn in part payment of the charges for staying there.

Para 9. **Unstuck**—moved out of the chair. **Well-nigh absolete**—almost gone, almost out of fashion (تقریباً ختم ہو چکا تھا). **Easy woman to strangers**—she treated strangers kindly. **Taciturn**—silent.

Thereupon......meal—The land-lady did not move from her place but by making signs informed the girl where she could find materials for her and her mother's meal. The girl collected it and took it to their room.

Page 48. *Para 10. Tugging......upstairs*—Somebody was pulling at a bell rope upstairs. It was customery to ring the bell to call waiting maids when a customer wanted to deliver and order. In this case the Scotchman was ringing the bell to order his meal. **Tinkled a note**—The bell rang.

Para 11. **Omnisciently**—one who knows every things.

Para 12. **Serving herself awhile**—taking her own meal for some time. **Apply to the cook**—asked the cook about the meal of the Scotchman. **Viands**—meat (گوشت). **Apartment indicated**—The room which had been pointed out to her. **Far from spacious**—was not very big (بہت بڑا نہ تھا).

The room......human beings—The construction was so bad that most of the place in the building was occupied by passages, staircases etc., so that there were very few rooms left for human beings. **Before home-brewing was abandoned**—before the practice of making wine at home was given up. **Smaller victuallers**—small caterers, or owner's of eating places.

Moreover......therewith—In those days The Three Mariners was well-known for strong liquor and therefore a lot of space was needed for brewing in it. This also brought about a shortage of living place. **Twelve-bushel strength**—usually eight bushels to the quart is considered to be sufficient strength of beer, but in the Three Mariner twelve bushels to the quart were used so as to make the beer comparatively stronger.

Para 13. **Hardly conscious of her entry**—he did not notice that she had come into the room. **Velvet-pile or down**—the fine hair on the back of the neck.

Page 49. *Para 14. She was waving......altogether*—She was not taking her own needs into considerations, she had put off her own needs (اسنے اپنی ضرورت کو پس پشت ڈال دیا تھا). **Peremptoriness**—urgency.

Para 15. **Reclined on the bed**—resting on the bed. **Lips parted**—this showed that she was quite agitated (وہ بڑی پریشان تھی). **Lifted her fingure**—this was done to tell the girl that she should not speak.

Page 16. Apparent—clear. **Evidenced by**—shown

by (اس سے ظاہر ہوتا تھا). **Far higher pretension**—which claim to be far better than.

Para 20. The tremors......them—The way in which Susan was agitated, so that her voice trembled, clearly showed that there was a very close relationship between her and Henchard. But Elizabeth was absolutely unsuspicious (اسے کوئی شک نہ تھا) and therefore did not understand this fact. Any body else would have done so.

Para 21. **Defrentially conducted upstairs**—was very respectfully taken upstair to the room of the Scotch man. **Host**—landlord.

Page 50. *Para 22.* **Excited curiosity**—about which I became interested. **Geniality**—good humour.

Page 26. *Then......about it*—Henchard thought that the Scotchman had come to Casterbridge in reply to an adverisement by him for the job of a manager. He could not think of his coming to Casterbridge without any particular object in view, particularly so when he knew so much about the corn business. Therefore he told him that he was sure that they were going to meet the next morning.

Para 29. **Corren**—corn. **Advairrtisment**—advertisement (اشتہار). **Warld**—world. Hardy is creating lifelike atmosphere by reproducing the pronunciation of the Scotchman. **Other side of the world**—America. **The West**—the Western part of America which was uninhabited till then and people were migrating to it to settle down in the area. **Heere**—here.

Para 30. And yet......man—He feels that Farfrae was just the right man for the job of manager and was disappointed to learn that he was going to America.

Para 33. **Row**—great disturbance (شور و غوغا).

Has put me......end—I do not know what I should do about it.

Page 51. Renovating process—the method by which grown wheat could become good and wholesome.

A quag......out of—By learning this process I would get out of a very difficult situation.

Para 34. **Curing bad corn**—making bad or stale corn, wholesome.

I do not know......country—Farfrae told him that he would tell him the process by which his grown wheat could be made wholesome without charging him any fee. He says that he was going to a foreign country where he would not be interested in this line, therefore by imparting the knowledge (آسے وہ چیز یا عمل بتانا) to him he would not lose much.

Para 35. **Refrigerating**—cooling (ٹھنڈا کرنا).

Para 38. Quite enough......it—It is sufficiently restored to come to the level of second class wheat.

To fetch......towards it—He told Henchard that it was impossible to bring the wheat to the normal level but assured him that it had become almost normal. **If it is of service to you**—if you can gain by knowing it. If you can make use of it (اگر تم اس سے فائدہ اٹھا سکو).

Para 39. **Hearken to me**—listen to me.

I now do......other—My trade is more in corn than in hay. **Accept the place**—accept the job of manager. Henchard was mighty impressed by the youngman's knowledge of the trade and wanted to keep him with himself even if he had to pay heavily for it.

Para 40. **Liberal**—kind. **Cannet**—cannot. **With some distress in his accents**—he spoke in such tones as disclosing his sorrow at having to refuse that offer.

Page 52. *Para 41. One good......another*—You have done me a good turn and I should compensate you for it (مجھے تمہاری نیکی کا بدلہ دینا چاہئے). **Miserable Supper**—a very

rotten dinner. **Cold ham and ale**—cold pig's meat and liquor.

Para 43. **Saved my credit**—saved my reputation as an honest business man (میری ساکھ بچا لی ہے)

If this......credit—He told him that if just as that sample had been restored by his process, the whole bulk of grain could be restored, he would be very happy because his reputation would be saved and he would be able to exchange the bad wheat supplied by him for restored wheat.

Para 44. **Hard upon ye**—unsympathetic towards you (تمہارے ساتھ سختی کر رہے ھیں).

Para 45. Says I......stroke—When Henchard received the chit which Farfrae had sent to him he thought that it was from the man who wanted the job of manager with him, and that he had sent it as a clever trick to impress him with his knowledge so that he may give him the job.

I shan't......this—He assures Farfrae that he would always remember the good deed that he had done him.

Para 47. **Suspended his words**—stopped speaking (بولتے ھوئے رک گیا). **Five foot nine**—five feet and nine inches tall. **I reckon**—I think. **Out of my shoes**—without my shoes. That is my height without shoes.

In my business......established—He tells the young man that in the corn trade it is the strength and activity of a person which builds up the business but it can be maintained only with knowledge and judgement. He feels that he lacks the latter and therefore his business was failing. **Bad at figures**—who does not known accounting (حساب کتاب رکھنا نہ جانتا ھو). **Rule of thumb sort of man**—a man who rely on his own experience only, and has no scientific knowledge of the subject.

You are......reverse—You are opposite to me. He means that Farfrae has scientific knowledge of the subject.

Have you...... motion—Are you determined to follow your ideas about going to America. I **won't mince matters** —I will say things directly (میں صاف بات کرونگا).

If you will..... while—If you stay on and act as my manager I will pay you so well that you will think it worthwhile to stay on here. Henchard is so bent upon keeping the youngman that he is prepared to make a big offer to him.

Page 53. *Para 48*. **My plans are fixed**—I cannot change my plans. **Warreming to the stomach**—warming to the stomach, good for digestion.

Para 49. *I fain......can't*—I would very much like to drink but I cannot do so. **Scraping of his chair**—the sound produced by the chair as he moved it in the act of rising. **Gravely**—seriously.

I am......at all—Some time during the hot months I feel like drinking a lot of beer, yet I do not do so in view of my oath.

Page 51. *But it will......well*—Henchard tells him that he would never be able to get as good a manager as Farfrae would have been, only if he had stayed on. **Appeared much moved**—appeared to have been greatly affected by those words (اسپر ان الفاظ کا بہت اثر ہوا). **Warm convictions**—strong belief or faith.

Chapter 8

NOTES AND EXPLANATIONS

Page 53. *Para 1*. *Avowal of shame......action*—Admitting that he was ashamed of what he did when he sold his wife.

The mother's face...action—Susan felt happy after she heard Henchard tell Farfrae that he was sorry for what he had done under the influence of drink. Because that reassured (اسے اعتماد دیا) her that Henchard will receive them and

will try to make up for the wrong that he had done to her. **Quivering**—trembling, shaking (کانپ رہا تھا).

The quivering......removed—The partition between the rooms occupied by Susan and her daughter, and Farfrae showed that he was ringing the bell again, this time to order the removal of the supper (کھانے کے برتن اٹھانے کے لئے). **Humming a tune**—singing a song in a low voice (گنگنا رہا تھا).

Page 54. *Sauntered......staircase*—He walked to the landing place and then went down to the hall, to enjoy the company of the people present there. Farfrae appears to be a happy and sociable (ملنسار) young man who was not very much conscious of class distinctions (مختلف طبقوں میں فرق).

Para 2. The bustle......hour—She found that there were a huge number of guests present in the hall and the work of serving them was at its height. This is what used to happen at that time every day, because that was the rush hour.

Shrank......serving—She did not want to serve people in the hall because there were too many present there. **Crept silent about**—walked about quietly.

Fresh from......cottage—She had only recently come from a small sea side place to this comparatively big, town and therefore felt very much interested in every thing happening there.

Each fittle......occupant—In each of the chairs a pleasant looking person was sitting. **Black settle**—a black bench with high back and arms.

The black settle......seen—Elizabeth was standing behind the black bench which projected from the wall within the door so that she could see what was happening in the hall without being seen herself.

Para 3. **Master trades men**—The important business men who controlled the shops in the town. **Seats of Privilege**—The honoured places (اہم لوگوں کے بیٹھنے کی جگہ).

These......King's arms—She found that in the hall the important shopkeepers were sitting near the bow window, where as less important persons were sitting in the darker part of the hall. The richer set (امیر لوگوں کا مجمع) drank from glasses whereas the poorer ones from cups. Amongst the poorer set there were some persons whom Elizabeth had seen outside the King's Arms where the feast was going on.

Para 4. **Wheel ventilator**—a revolving wheel to remove air or gas from a place for ventilations.

Which would......started again—This wheel ventilator was worked fitfully. When it was working it produced a tinkling sound. **Spinning**—moving round (چکر لگانا).

Para 5. **Furtively**—secretly (چھپ کر۔ چپکے سے۔ چوری سے). **Peculiar charm**—a special attractive quality.

While thus......charm—Elizabeth was looking secretly at the company when she heard the beginning of a song from the front of the settle. It was being sung by Farfrae therefore it had a peculilar accent and charm. **At home**—comfortable.

He. To......ditty—He was singing a song for the entertainment of the people present in the room.

Para 6. She could......listen—She stopped to listen the song. **Enruptured**—felt very happy. She liked the song very much.

Page 55. Frequently—very often.

They......neighbour—The company was so deeply affected by the song that there was no disturbance in the room

and none of the usual things was being done, so that it was evident that the company was enjoying the song. **Hame**—home.

Hame......Be—I would like to be at home. **My ain countree**—my own country.

Para 7. **Burst of applause**—every one clapped (تالی بجائی، تحسین) in appreciation of the song.

A deep......applause—There was a deep silence in the room which showed that the appreciation of the audience even more than the applause could do. **Snapping of a pipe stem**—breaking asunder (توڑ کر علیحدہ کرنا) the stem or the back part of the pipe. **Shaddy end**—The less lighted part of the room where the poorer group was sitting. **Irreverent fact**—something which shows disrespect (هتک آمیز عمل).

It was......act—There was complete silence when a person sitting in the low lighted part of the hall broke the back part of his pipe because he found it too long for him. The little noise thus made appeared to be disrespectful to the person who had sung such a good song. **Spasmodically**—by fits and start (رک رک کر چلنا). **Pathos**—sadness. **Temporarily effaced**—was washed away or destroyed for some time. He means that the effect of the song was lost because of the noise as it could hardly be listened above it.

Para 8. 'Tws......Amiss—Coney declared that the song was not bad, by this he meant that it was very good.

Draw on......please—He requested Farfrae to continue with the next verse. So the people present wanted to hear more and more from Farfrae.

Para 9. Stout......man—He was a strong man with his head tapering upwards (اسکا سر اوپر سے پتلا ھوگیا تھا). **Apron**

—piece of cloth put on daily clothes to keep them from being soiled (جو کپڑا تمام لباس کو گندا ھونے سے بچانے کے لئے اوپر باندھا جاتا ھے).

Folk......World—The glazier said that people around Casterbridge were not in the habit of expressing their emotions in that way. This means that they appreciated the high emotional quality of the song as well as the way it was sung, and felt the lack of such poetry in their own town. **Under tones**—in a low voice, in a whisper. **D'ye say**—do you say.

Para 11. **Excitibility of the singer**—The quality of the singer to become highly emotional with the song, **Intense local feeling**—The heightened feelings of the people present. **Climax**—The highest pitch of the song (گانے کی بلند ترین سر). **Set of worthies**—The people present there.

Who were......words—This group of people used to suppress their feelings by harsh words, therefore when they listened to this highly emotional song they were carried off their feet (وہ آسکی رو میں بہہ گئے) and grew equally emotional. This made the song appeal to them even more.

Page 56. *Para 12.* **Danged**—damned.

Danged......That—The glazier said that their part of the country was so rotten that they could not possibly sing about it with as strong emotions as the Scotchman was singing about his country. **Melodise**—song. **Dying fall** The lowering of the voice (گانے کے دوران میں آواز کو آھستہ کرنا). **Lammingers**—lame persons, cripples (اپاھج لوگ). **Wanton Hussies**—worthless and evil woman. **Slatterns**—untidy woman.

When you......round—He pointed out that most of the people in and around Casterbridge were so rotten that one could not sing about them. That is one reason why they

had never had such highly emotional song sung about their part of the country.

Para 13. **Grain of the table**—The lines on the wood of which the table was made. **Hoary place of wickedness**—a place gone grey with wickedness. He means that Casterbridge had always been a very evil place. **Lots of us**—he means many people who then lived in Casterbridge. **Gallow Hill**—The place was known as such because gallows were fixed on it to hang people (پھالسی والی پہاڑی). **Quartered**—The body of the person hanged were cut into four parts. This used to be done in England in the Eighteen century. **Gints**—joints, different parts of the quartered body.

'Tis recorded......believe it—He talks of Roman times although he is referring to the rebellion of Monmouth in 1685. After the suppression of the rebellion Judge Jeffrey held 'Bloody Assizes', in which many hundreds people were hanged in and around Dorchester. The man has confused the Romans with this rebellion because there were many remains (کھنڈرات وغیرہ - یادگاریں) of Roman times in Dorchester and people of the area always thought of the Romans whenever they looked back on the past of their town. He goes on to point out that in his opinion the people of Casterbridge were really so bad that one could very well believe that they were hanged in great numbers and their bodies were sent to different parts of the country.

Para 14. **Maister**—mister. **Woownded**—wounded, touched, hurt (جس کو بہت دکھ ہو). **Back ground**—sitting in the back seats. **Bruckle**—brittle, undependable (ناقابل اعتماد).

What did ye......hear—Coney asked Farfrae why he had come all the way to that part of the country when he loved his own country so much that it hurt him to leave it. He goes on to inform him that the people in and around

Casterbridge were very undependable and dishonest. **What with hard winters**—he is giving reasons for dishonesty of the people. He says that they had to face difficulties because the winter was very cold in that part of the country etc. **Taties**—potatoes (آلو).

So many mouths......with—He says that the potatoes which grow in Casterbridge are very small in size, and they are insufficient to feed the huge population and poverty makes people dishonest.

We do not......chaps—According to him the poor and hungry people of Casterbridge could think of nothing but feeding themselves. Therefore they had no time for beautiful things and persons which go to make poetry.

Para 15. **Earnest concert**—with sincere feelings.

The best......surely—Farfrae tells them that he would not believe that even the best amongst them were not honest people.

Para 16. *Thats......under thoughts*—Long-ways says that they were not dishonest people at all, and that Coney is in the habit of talking in that way because he always had unworthy thoughts. (**Randum way**—careless way (بغیر سوچے سمجھے ۔ بے پرواھی سے). **Under thoughts**—low thoughts (گرے ہوئے خیالات). **Reprovingly**—in a way which showed that he did not like what the other man had said (ناراض ہوتے ہوئے). **Over familiar**—to be free in expressing ones expressions (بہت بے تکلفی کرنا). **Almost from the north pole**—who has come from a very great distance.

Para 17. *As he could......sympathy*—No one showed any sympathy for him (اس سے کسی نے ہمدردی نہ کی). **Be dazed**—let me be dashed or damned.

Page 57. **Claning**—cleaning. **Pigsties**—The places where pigs are kept (سؤورں کا طبیلہ). **Botany bay**—it was a

convict-colony (قیدیوں کی آبادی) where the English prisoners were sent to be settled. It was in Australia. People generally hated the place, and it is referred to here in that spirit.

If I......bay—Coney says that he had no love for his country and if he loved her even half as much as Farfrae, he would have stayed on in it even if he had to clean pigsties. He means that he would never have left his country.

Para 18. **Ballet**—he means ballad. **We shall be here all night**—he wants the performance to come to an end because he was getting late and he wanted to go home.

Para 21. Can you......ladies—Can you sing for the sake of the ladies present here. **Figured purple apron**—an apron of purple colour on which figures or human shapes had been inscribed (جس پر انسانی شکلیں بنی ہوئی ہوں).

Para 22. **Let him breathe**—let him have some rest. **Second wind**—condition of regular breathing. He means that Farfrae was out of breath after having sung that song.

Para 23. **Rendered**—sang. **Faultless modulations**—absolutely correct rise and fall of his voice. **Of the like sentiment**—which expressed similar feelings. **Winding up**—finishing up the performance (چکر دے کر). **Auld Lang Syne**—old long since, a famous song by Robert Burns.

Para 24. By this time......Coney—By this time he had won the friendsihip of all the persons present in the Three Mariners including Coney. **Ludicrous**—something to be laughed on (جس پر ھنسی آئے). **Golden haze**—a romantic atmosphere. **Odd gravity**—seriousness which appear strange.

Takes his......storm—Who has a deep effect on the people living in his time because he says something different from what they had heard or said themselves, though they too have felt it.

He was......then—The young man had expressed the feelings which the people of Casterbridge had been feeling but had not been able to express in words. Therefore he became an embodiment of romance for them.

Para 25. **Managed to unstick herself**—managed to release herself from the chair on which she was sitting. It is to be noted that she was not in the habit of moving even in his chair. She kept sitting straight in it. **Which movement**—the act of walking to the door-post. **Trundled**—rolled. **Chine**—chime, the rim at the end of the cask formed by the ends of the narrow strips of wood which are placed side by side in the casks (لکڑی کے پیپے کے دونوں کنارے). **Dray man**—man who drives a brewer's cart.

*By rolling......*She appeared to be moving as a cask moves when it is rolled while it is standing straight up. This was so because she was a fat woman and could not walk easily.

Para 25. **Bide**—live, stay (رهنا).

Para 27. **Melancholy fatality**—a sad note caused by the fact that he could not help but move away from the town. It is evident that by this time Farfrae had come to like the place and would have liked to stay on, but he could not throw away all his plans just by the way.

Page 58. Thirrough—thorough (مکمل).

And on......parts—And from there I will move away to a foreign country.

Para 28. We can......us—She told him that they would very much like to have him in the town because he had a very melodious voice. They did not have such good singers in the town. **Tuneful wind pipes**—melodious singers. **Verily**—truely, honestly. **Land of perpetual snow**—it is interesting to note that the people of Casterbridge had very little knowledge of the world around them. They thought that Scotland was as far away as the North Pole and considered it a country where the snow never melted. **Wild boars**—wild pigs. **Animalcules**—small animals. **Bide-at-homes**—people who stay at home.

Why......mouth—He thinks that it was a great treat for them to have such a man amongst them who had come from such a distant place. He goes on to tell his fellow men present there that Farfrae could give them good information about things of the world because he had travelled much where as they had stayed in their own town all their lives.

Para 29. **Tragic fixity**—He went on looking at them with sad eyes because he was astonished to find that they were very ignorant people. **Kindled**—brightened, lighted up. **Right their errors**—to correct their wrong information. He decided to tell them what his country was like. **Gaberlunzie**—strolling beggars. **Garreny to Edinboro**—journey to Edinburgh. Edinburgh is the capital of Scotland (سکاٹ لینڈ کا صدر مقام). **Lochs**—lakes.

Note. He advises them to go to Scotland to have a look at it, and assures them that after that they would form a good opinion of the country, and would not think it to be a wild and dangerous place which was always covered with snow.

Para 30. 'Tis...........Sir—Buzzford said that what Longways had said showed his complete ignorance, and that they could very well believe that Farfrae's country was a nice place. He goes on to condemn Longways as a simple man who was not fit for good company. **Homespun**—simple, ordinary, rough.

Para 31. **Flock bed**—bedding made of cotton and coarse wool. **Crock**—metal pot for cooking. **Chiney**—China-ware (چینی کے برتن). **Barebones**—without any belongings (خالی ہاتھ).

And do......may say—Coney asks him whether he had any luggage with him or was he going without any.

Para 32. Never a one.........it—Farfrae thought that he could only be successful in life if he went on that voyage.

Page 33. In which......company—**Every** one present felt sorry to learn that Farfrae was going away and even Elizabeth-Jane shared their feelings. This shows that she had been attracted by the youngman even during their very first encounter (آمنا سامنا ہونا). **Fascinating melodies**—charming songs. **Cordial and impassioned**—friendly and emotional (جذباتی اور خوش خلق). **She decided........ impassioned**—Elizabeth decided that Farfrae was not only a good singer who appeared to be friendly and emotional but was also a thoughtful person. It is very rarely that these two qualities are found together in a person.

Page 51. Ambiguities—vaguely worded jokes of a coarse nature. **Roguery**—mischieves words (شرارت آمیز الفاظ). **Tosspots**—people who drink very heavily (شرابی). **His tribe**—his fellowmen (اس قسم کے لوگ).

He seemed......drama—Both Farfrae and Eilzabeth felt that life was a sorrowful affair in which things sometimes appear to be happy, but this happiness was a passing phase. They did not take life to be a happy affair through and through. In this matter both of them had similar views. Hardy is preparing the reader for their love-affair by these suggestions.

Para 34. **Turned down his bed**—unfold his bed. **Proceeded on her mission**—went to do that thing (وہ کام کرنے چلی گئی). **Retreat**—go back.

Para 35. She must......plain dress—She appeared to him some what beautiful inspite of the fact that she was wearing very ordinary dress.

For she..... mien—She was particularly simple, sincere, and serious minded so that it was possible that she might have appeared more beautiful in simple clothes.

With which......well—Simple dress was very well suited to her (سادہ لباس اس کو بھاتا تھا). **Her face flushed**—she felt shy and her face became red with the rushing up of blood (اس کا چہرا دھمک اٹھا),

Her face......nose—On this meeting she felt very shy and walked along looking at the candle she was carrying. This shows that she had become self conscious on meeting him because she had been very much attracted by his personality. **Confronting her**—facing her. **Temporarily light-hearted man**—a man flirting with a girl for a short while. So Farfrae was also attracted by her and behaved as if he had fallen in love with her.

Started himself......song—Began to sing a song. **Momentum**—impetus, the force which keeps a thing going once it has started moving. **Readily checked**—stopped easily. **Tuned an old ditty**—began to sing an old song.

A with the......suggest—On seeing her he was so much attracted by her presence that he began to sing a song which appeared to be suitable to the occasion. It appeared that she was in such a light-hearted mood that he could not control the urge to sing the song even if he felt that it was not proper to do so. **Bower**—room. **Waxing wearie**—the day was coming to an end. **Wha**—who. **Tripping down**—walking down with short steps (مٹک مٹک کر چل رہا تھا). **Stair**—street. **Bonnie**—beautiful. **Dearie**—beloved.

This song has been adapted by Burns, it is as follows

As came in by our gate end.
As day was waxin' weary,

O wha came tripping down the street,
But bonie Peg, my desire !

Disconcerted—uncomfortable, she felt so because it was evident that the song was addressed to her. she was a

serious-minded girl who was not accustomed (عادی نہ تھی) to such attentions by young man. **Voice died away**—his voice became inaudible (نہ سنی جا سکتی تھی) when he passed into his room.

Page 60. *Para 36. Here the......present*—At this stage the matter came to an end for that day It is evident from this suggestion that the love affair of Elizabeth and Farfrae is going to continue, may be in different surroundings and circumstances. **Rejoined her mother**—met her mother.

The latter......song—Her mother was thinking about the manner in which she should contact Henchard whereas the girl was thinking of the song of the young man, because she had fallen in love with him.

Para 37. **Whispered**—spoke in a low voice (آهستہ سے کہا). **Over here**—listen to their talk which was not meant for him.

On no account......to night—You should not have helped in serving here in any case. She was now thinking that her having done so might embarrass Henchard when he acknowledged them as his relations. **Take us up**—accept us as his relatives and allow us to live with him.

Para 38. **As things stood**—as the circumstances were (جیسے حالات اس وقت تھے).

Elizabeth......mother's—If Elizabeth had known the real relationship between Susan and Henchard she would have felt very much alarmed at what she had done. But she knew that it was only a distant relationship and therefore did not brother about it. She found it impossible to put herself in the position of her mother and to look at the whole thing from her point of view. **Waiting a little upon him**—serving him for a short time. **Grim broad way of talking**—vulgar and bad way of talking.

For myself......pleaded—Elizabeth told her mother that

there was no harm in her serving Farfrae because he was a very cultured man, far above the people who generally came to that inn. She pointed out that he was so refined that he did not understand what they talked and was for that reason considered a simple man by the others. Under the circumstances she was satisfied that no harm had been done in her accepting to serve in the inn.

Para 39. **The 'he' of her mother**—Henchard. **Sauntered up and down**—walked about the street in the vicinity of The Three Mariners (سڑک پر ادھر ادھر پھرتا رہا ہے). **Promenade**—walking for pleasure.

Note. Even Henchard was touched by the sweet singing voice of Farfrae, and he stopped outside the inn to listen to the song. It is becoming clear that Henchard would make another and a more attractive offer to the young man next morning. Therefore their meeting on the morrow was not accidental, it had been so arranged by Henchard, although he behaved as if it was a chance meeting.

Para 40. **That fellow does draw me**—Farfrae attracts me to himself. Henchard too had fallen in love with this pleasant young man.

I'd......stayed—I would have given him one third share of my business if he had stayed on with me. This obviously is a very attractive offer and we can very well expect the young man to stay back if it is conveyed to him.

Chapter 9

NOTES AND EXPLANATIONS

Page 61. *Para 1.* **Hinged casement**—a window, the shutters of which moved on hinges (پھر کر کھلنے والے دروازے). **Mellow air**—the softly blowing air. **Imminent autumn**—the autumn which was very near. **Distinctly**—clearly. **Remotest Hamlet**—the farthest small village.

When......hamlet—Casterbridge was a country town,

therefore when the window was opened in the morning a cool and fresh puff of air came into the room just as if it was in a very small village in the open country side. From the very quality of the air blown in, it was clear that autumn was approaching fast (جلدی آ رہا تھا).

Casterbridge...... round—Casterbridge completed the atmosphere of the country around it, thus it carried the same atmosphere as the villages around it, and did not have the atmosphere of the towns. **Not its urban opposite**—the opposite, or contrary atmosphere which the towns have. **Meads**—grassy lands. **Circuitous**—round about (چکر کاٹ کر جانا). **Traversing strange latitudes**—passing through strange places.

The butterflies......latitudes—Hardy tells us that the life and atmosphere of Casterbridge was absolutely like the atmosphere at the open country side, so much so that even the butterflies did not go round the town when they wanted to cross it. They passed through the high street without feeling out of place there. **Air spheres**—light round things. **Thistle down**—kind of soft hairy thing produced by the thistle plant. It flies about in the air when the wind is blowing. **Lodged upon**—fell down upon. **Innumerable**—many, unlimited. **Tawny**—browny yellow. **Skimed along the pavement**—moved along the road side.

And stole...... visitors—The dry leaves went into the passages of the houses and made such a low scratching noise (رگڑنے کی آواز) as timid visitors make. When visitors who feel shy of entering a house, while entering it, they make as little noise as possible. Similarly these leaves made the slightest possible noise when they rubbed against the floors of the houses.

Para 2. **Withdrew her head**—retreated a little inside the window so that the person outside may not see her. **Habited**—dressed. **Thriving man of business**—a rich and prosperous business man (خوشحال تاجر).

Mr. Henchard......business—Henchard was standing outsi le in the high street. He was not wearing the mayoral dress which he wore last night. He was dressed in the ordinary daily clothes of a rich business man. **Acquaintance**—a person known to another (واقف کار).

Para 3. **You are off soon**—you are soon going away.

Para 4. I'll......on me—Farfrae told him that he would walk a little distance till the coach come from behind, and then he would take his seat on it. We find that this was the usual practice (عام رواج تھا) for healthy young men of those days. They used to walk along the road rather than wait for the coach on the coach stand, and used to catch it as it passed along.

Para 7. **Top of the town**—the high ground at the end of the town.

Para 9. **Emerged**—came out of the inn (باھر نکلا).

Page 62. *Para 10.* **Looking microscopically**—looking closely (بہت غور سے دیکھتے ہوئے). **Vague**—not clear (دھندلا سا).

It is only......vague—He told him that his plans about his future were not definite. They were rather uncertain.

Para 11. **Precinct of the inn**—surroundings of the inn (سرائے کے گرد کا علاقہ). **Emphasizing**—saying something forcefully (زور سے بیان کرنا).

Emphasizing......gesture—Making songs so as to give force to something that he was saying.

Till they were......corn—Elizabeth went on looking at them as they moved along till they were at such a great distance that they appeared no more than small pieces of corn. This showed that Elizabeth was deeply attracted by the young man and could not help watching him till he had gone out of sight.

Para 13. **Latent sense of slight**—the hidden feeling of being insulted. **Had moulded itself**—had taken birth (اس میں سے پیدا ہوئی تھی). **Nodding**—moving one's head up and down as a sign of recognition (پہچان کر سر ہلانا).

The simple thought......word—When Farfrae was going away he happened to turn and look at Elizabeth, but he neither wished her (اسے سلام کیا) nor showed any sign of recognisation. This she did not like and felt insulted. But on looking at the matter a little calmy she observed that he did not know her and they were not related to each other in any way which might make it obligatory for him to wish her.

Para 15. If he takes......kin—Susan thinks that if her husband could like a stranger so much as he liked Farfrae then it was definite that he would like them also because she was closely related to him.

Para 16. **Debated this question**—argued this question. **Laden with**—loaded with. **Steaming horses**—the horses had been running for a long time and were blowing steam. **The spectacles**—the grand sight (شاندار منظر). **Conviction**—belief (اعتقاد).

The spectacle......rejoin him—When Susan saw the grand sight of the waggons which were passing along the street, she realised how rich Henchard had become and decided that she should do everything in her power to rejoin him so that the future of her daughter may become secure.

Page 63. *Para 17. Leaving it......recognise her*—She left it to Henchard to decide whether he would like to see her or not. **Determination**—decision (فیصلہ). **Lonely widower**—a man who is living all alone and his wife had died.

He had......in both—When Susan learnt from the people that Henchard was living a lonely life, and not the life of a gay man, and also learnt that he had felt sorry what he

had done to her, she felt sure that he would like to make good the wrong that he had done to her. She therefore decided to contact him. She thought that under the circumstances there was every likelihood of his taking her back.

Para 18. **Bonnet on**—wearing the head-dress which she wore when she went out of doors. **Distant kinsfolk**—distant relations (دور کے رشتہ دار).

Then, sir......country—She sent the message intimating (اطلاع کے لئے) Henchard of their arrival and also informing him that if he thought that they should not meet him because that would affect his reputation (شہرت), they would go back without bothering him about the matter. **I would rather he did say so**—she is nervous and does not have confidence that he would welcome them, she therefore goes on expressing her doubts indirectly. She tells Elizabeth in these lines that she would like it, if he did not welcome them. She then gives her reasons for that. They are of course false but they convince the girl who does not know the truth, and prepare Susan to face the worse if it happens. **Little allied to him**—we were not closely related to him (ھمارا اس سے بہت کم تعلق تھا).

Para 18. **Sanguine one**—who had a happier view of things. It was Elizabeth because she had found Henchard a good sociable man, and not knowing the complexity of the situation (حالات کی پیچیدگی کو نہ سمجھتے ہوئے) thought that he would welcome them.

Para 20. **Cautiously**—carefully.

Para 21. **Landing**—the place where the stairs begin (سیڑھیوں کی اوپر کی جگہ). **Thriving**—prosperous, happy, in good circumstances (خوشحال). **There, go**—that is all, now go along. **Smothered reluctance**—she had suppressed her reluctance (اس خیال کو کہ وہ آپ نہ بھیجے دبایا) to send

Elizabeth to Henchard. She felt that she should not send but controlled her feelings and sent her along. **Unconscious daughter**—her daughter who did not know the truth of the matter. **On this errand**—do this piece of work for her.

Para 22. **Market day**—the day on which market was held in the town and sale and purchase of grain was carried on. It is to be noted that this did not happen every day but only on some specified days of the week. **Paced up**—walked up. **Deputed to hunt up a rich one**—sent to contact a rich one and to deliver the message to him. This was of course not a happy position and therefore she was not feeling excited about the errand and did not rush it up. **Placid burgess**—the calm citizens.

Nasurtinms......dahlias—The names of different flowers growing in the back gardens of the houses.

Page 64. **Floral Blaze**—the collection of colourful and bright flowers. **Baked by**—Having the background of (جو ان کے پیچھے تھے). **Crusted grey stone work**—the old walls etc., made of grey stone

Remaining from......street—There were grey stone walls behind the flowers, which belonged to a very ancient period in the history of Casterbridge—far older than the walls if the fronts of the houses. He means to say that though the fronts of the houses were also old, yet they were not as old as the backs, the reason being this that in most of the cases the fronts had been rebuilt whereas the backs remained the same through the ages. **Rose sheer from the pavements**—they rose directly from the ground thus they did not have any court yards etc. in front of them. **Protruded**—projected out (آگے بڑھے ہوئے تھے). **Baston**—projecting part of the fortifications used for attacking the beseiging enemy (قلعے میں آگے بڑھے ہوئے حصے). **Chassez-dechassez**—a French dance in which a gliding step is executed bringing one foot behind the other

and then executing the reverse step. Here he means that the pedestrian had to move about in a zig zag line through the streets, because of the obstructions caused by the irregular construction of buildings. **Tim-pressed**—one who is in a hurry. **Pedestrian**—a man walking on foot. **Terpsichorean figures**—complicated movements as of a Greek dance. **Scrapers**—appliance fixed outside the doors of a house for persons to scrape off dirt from their shoes and boots, by rubbing them on it. **Cellar hatches**—trap-doors leading to the under-ground cellar. **Buttresses**—structures of wood or stone or brick built against a wall to strengthen or support it. **Unobtrusive**—which did not project out and did not interefere with the people walking along the street. **Bow-legged**—curved out so as to be projecting outside. **Knock-kneed**—knock-kneed (شخص جس کے گھٹنے ایک دوسرے سے ٹکرائیں) person is one who has curved legs that they strike against each other when he walks. Similarly these buildings developed such curves and angles that they came in the way of the pedestrians.

The old fashioned......knock-kneed—The writer points out that the fronts of the houses and other buildings had bow windows, scrapers etc., before them which interfered with the movement of pedestrians as they passed through the High Street, and they had to walk in a zig zag line to avoid them. This made it difficult for people to walk through the streets of Casterbridge.

Para 23. Which spoke......boundaries—The fact that there were such buildings in the town which showed that people did not care much for boundaries in the town. They built on public land without any objection being made from municipal authorities, although such encroachments affected the convenience of the people. **Perplexing extent**—to a very confusing and troublesome extent. So there were also movables which stood in the streets and thus made it difficult for people to walk through them. **Hailed from**—came from (وہاں سے آتی تھیں). **In close file**—

very near behind each other. **Pitched out**—placed outside the shop. **Trestles**—supporting structures (لکڑی کی ٹانگیں جنپر تختے لگے ہوئے تھے). Usually two diverging pairs of legs supported flat boards outside the shops encroaching on the street, the goods of the shopkeeper were displayed on them. **Kerb**—stone border of the street (پتھر سے بنا ہوا گلی کا کنارا).

Extending......roadway—These shopkeepers had been taking their goods more and more into the middle of the road so as to cover the most part of the street with their wares and obstructing traffic.

Despite......constables—Inspite of the fact that the two weak constables of the town argued with them that they should not do so. **Expostulations**—objections, arguments against a thing (اعتراض کرنا - جھگڑا). **Tortuous**—turning, zig zag, crooked. **Defile**—passage.

Which offorded......rains—It was quite a difficult job to take the carriage through it, and only a very experienced coachman could do so. Therefore the passage gave a good opportunity to the coachmen, or waggon drivers to test their ability to drive carriages. **Shop blinds**—pieces of cloth covering the front of the shop and standing on poles so as to keep the sun out. They too encroached on the street.

So constructed......head—The shop blinds were so made that they very often lifted the hat of a passerby and threw it away. **Buffet**—blow. **Crastoun's Gobling Paae**—in Scott's Lay of the Last Minstrel Lord Craustoun had an elfin page (نوکر جو بھوتنا تھا), a goblin, who was bent on playing mischievous pranks on people. **Lore**—legend.

As from......lore—The hat of the passer-by was thrown off his head just as if a goblin was playing tricks (ایک بھوتنا اسے تنگ کر رہا ہو) with him. He refers to the goblin

mentioned in Scott's Lay of the Last Minstrel. Hardy wants to make the reader conversant with the general atmosphere of the little town in which the story of the novel is set, and introduces these little yet interesting details for the purpose.

Para 24. **Nipped little boys in the shoulder**—they caught little boys by their shoulders. **Inviting recess**—a retreat in which something could be done, some vacant place (خالی جگہ).

Page 65 Pen for their stock—a place where they may keep their pigs. It clearly shows that the town and its High Street was packed to capacity on market days, and there was no room even for walking through it.

Para 25. **Dairymen**—people who deal in milk and milk products. **Transact business**—sell and buy things.

Spoke in other ways......articulation—They did not talk with their tongues only but also spoke through gestures (اشاروں سے باتیں کرتے تھے). By moving their hands, arms and eyes they conveyed their meaning to the world. **Broadening of the cheek**—filling the cheek with air (منہ میں ھوا بھر لیتے تھے). **Crevicing of the eye**—opening the eyes wide. **Intelligible through the other end of the street**—which could be seen from a great distance. **Target like**—just as the target moves in the firing gallary.

If he wondered......eye—If there was something astonishing which a man saw. he opened his mouth wide, and moved his eyes in circles so that they expressed his meaning clearly even if he did not use his tongue. **Deliberation**—thinking (غور کرنے). **From horizontal to less so**—he turned his hat to one side on his head.

Deliberation......less so—When a man was thoughtful he hit the street walls with his cane and turned the angle of the hat on his head a little bit. **Tediousness**—tiredness.

(بیزارهونا). **Lozange shaped aperture**—a wide round opening in the legs. **Contorting the arms**—changing the shape of the arms. **Chicanary**—deception (دھوکا). **Subterfuge**—artifice, deception.

And it was......their own—The lawyers of the town were so corrupt (بد دیانت) that some times they accepted bribe from the other side and did not plead the case of their client (موکل), on the other hand they began to advance arguments in favour of the other party. But they always made it appear that they were doing so by mistake and not because they were corrupt. Thus according to Hardy the only corrupt people in the town were the lawyers.

Para 26. Thus Casterbridge......life—The town of Casterbridge was the centre of the life people living in villages around it. **Manufacturing town**—industrial towns. **Boulders**—water worn rounded stones (گول پتھر).

Differing from......common—The life of Casterbridge was absolutely different from that of industrial towns. The industrial towns were different from it in this, that they had nothing to do with the villages around them. They were distinct from them and had a life of their own whereas Casterbridge was a part of the life of the country side, and in that matter it played an important part in the life of the people living in the country side around it.

Casterbridge......no more—The life of the people of Casterbridge depended on agriculture, the only difference was that the villagers grew wheat whereas Casterbridge bought and sold it. **Fluctuation**—movement, rise and fall (اونچ نیچ). **Rustic conditions**—the condition of the life of the village people. **Receipts**—income (آمدن).

The townsfolk......reason—The lives of the poor labourers in the villages as well as those of the aristocracy living near the town were knit together, because they all depended on the produce of land, and the price of corn affected

all of them in an equal measure (ایک جیسا).

Page 66. Professional families—(پیشہ ور لوگ) people who made their living by working in different higher vocations—doctors, lawyers, teachers, etc. **Fancing and planting**—building fences around land, and planting new crops.

While politics..... neighbours—In the matter of politics they considered themselves different and more important than the village people who lived around the town, and they had their own point of view in that matter. They did not bother about the interests of the other group.

Para 27. **Venerable contrivances**—old machines and other things of that kind.

Delighted the eyes......quaintness—Which was so strange and out of the ordinary that one felt happy when one saw it. **Metropolitan novelties**—strange things seen in a big town. **Unpractised eye**—she had not seen it very often therefore it appeared rather strange to her. **Fresh from netting fish seins**—who had come only recently from the little town where she used to make nets for fishermen.

Very little......steps—She found her way to his house quite easily.

Para 28. **Conducted into the mossy garden**—taken to the mossy (جس پر کائی جمی ہوئی تھی) garden of the house. **Studded with rusty nails**—in which rusty nails were fixed.

Speaking of...........there—It told of the ancient times since when the fruit trees had been grown there so as to give them a desired or proper form. **Flanked by**—on the side of which were situated. **Hay barns**—store houses in which hay was kept (بھوسے کے گودام). **Fodder**—the things which the cattle eat (چارہ). **Trussels**—in bundles. **Granaries**—the places for the stocking of corn (اناج کے گودام).

Staddles—platforms on which hay or grain were loaded or removed from the wagons.

Whenever......come—Whenever the door of the store house was open one could see that the store houses were full of sacks of wheat (گندم کی بوریاں), which had been stored by the owner in the hope that there would be a famine and he would make a lot of money by selling it. But as things were that famine (قحط) had not yet happened.

Para 29. **Impending interview**—the interview which was going to take place in the near future (ہونے والی ملاقات).

She wandered......searching—She walked about the court-yard, feeling uncomfortable because she was thinking of the interview that she would soon have with Henchard. When she became tired of looking for him she gave up the search and went back to the house. **Ventured to inquire**—made inquires (پتہ کیا). **Quarter**—part of the house.

Para 30. **Turned the handle**—she drew the latch of the door (دروازہ کی کنڈی کھولی) by turning the handle because she was told that Mr. Henchard was to be found in that room.

Page 67. *His hat......room*—The fact that his hat was hanging from a peg in the room and his carpet bag was also lying there showed that he had come to stay and Mr. Henchard had employed him in his office.

Para 31. Having......confounded—Elizabeth had prepared herself to meet Henchard, therefore on seeing Farfrae in the room she was confused for a while and did not know what to say.

Para 32. **Permanently ruled there**—who had always been the master in that office.

Para 34. **He's engaged**—He is talking to some one

else, he is busy. **In great amaze**—very much astonished.

Para 35. **To new acquintances**—the two persons who had come to know each other very recently. They were Henchard and Farfrae. **Common places**—ordinary things. **Avenue**—path, road. **Escarpments**—protected embankments. **Conducting**—leading. **Shady promenade**—the shady place made for walking for pleasure (سایہ دار سیر گاہ). **Scarp**—steep slope (بہت زیادہ ڈھلوان).

Para 35. **Here's success to 'ee**—Henchard said good-bye to the Scotchman and wished him success in life. **Wicket**—small gates. **Protected the defence**—which was placed there as a protection against falling down along the steep path. **Inelegance**—awkwardness. **Nipped**—cut off, destroyed (ختم کیا گیا).

In the act......defeated—When Henchard said good-bye to Farfrae he behaved like a person who was feeling awkward because his feelings and his wishes (to retain him in his service) had been defeated. He therefore did not feel very happy about saying good-bye to the young man.

How you came.........difficulties—He told Farfrae that he would always remember that his presence had helped in solving one of his problems.

Para 37. Now.........Common—Just at the last moment Henchard asked Farfrae to tell him once again whether he would like to stay or not. He pointed out that he was not pressing him only for his own benefit, because his work was such that it could be done even without the help of a very intelligent man. Thus he had taken a liking for the young man and by asking him to stay he was trying to help him as well as himself. **Flat and plain**—quite simple and clear.

Page 68. *And intellect—common*—A very able and intelligent man.

Others......doubt—Other people can also work for me as my manager, and that would also be quite satisfactory.

It is n't......it—He suggests to Farfrae that it is out of love for him that he wants him to stay. But tells him that it would not be proper for him to go on repeating that he loved him and was making the offer on that account. **Name your own terms**—tell me what you would like to take for working with me (تم اپنی شرائط بتا دو).

And 'ithout......well—He told him that he liked him so much that he would not raise any objection to what ever terms he asks for. Thus Henchard was prepared to pay anything to get the services of Farfrae. This shows his character. He was a highly impulsive person who acted on the dictates of his feelings (اپنے جذبات کے تحت کام کرتا تھا), and whose temperament (طبع) often lead him to extremes.

Para 38 **Furtile country**—a country the land of which was good for cultivation (زرخیز زمین). **Stretched beneath them**—was spread beneath them, because they were standing on comparatively high ground and the fields lay below them

Para 39. It's......man—Farfrae changed his mind all of a sudden and told Henchard that it appeared as if God wanted him to stay there otherwise such an offer would not have been made to him like that. He would therefore stay on and work for him.

Para 40. Returned........grass—Returned the pressure of the other man's hand. This showed that he was reciprocating the feelings of Henchard and was showing that he also liked him.

Para 41. **Done**—then this agreement is made.

Para 42. **Done**—yes, I agree to it.

Para 43. **Beamed forth**—showed, expressed.

The face of......strength—Henchard showed very great satisfaction at the conclusion of the matter. **Exclaimed**—said excitedly (جوش سے بولا). **Clinch**—complete.

Let's......minds—Henchard told him that they should at once write down the agreement that they had made so that they may feel easy in their mind. **Retraced**—walked back on the same path by which he had come.

Henchard was......n·w—Henchard was full of confidence now. There were two reasons for it. Firstly his heart's desire (دلی خواہش) had been fulfilled and secondly because he knew that Farfrae would be able to manage his business very well.

Para 44. **Distant fellow**—a person who does not like to meet others (الگ تھلگ رہنے والا شخص). **Takes my fancy**—when I begin to like some one.

But when......strong—When I begin to like someone, I like him very much. This is one of the important traits of Henchard's characters (اس کے کردار کی خوبی). He was very impulsive and did what appealed to him without thinking of the consequences. His love as well as hatred knew no bound. **Staunce**—substantial. **Tuck-in**—a hearty me.

Settle terms......like—We will write down the terms of our agreement, if you like it that way.

Though.........bond—Henchard is an honest man. He assured him that even without writing the terms he would stand by what he had said. **Home brewed**—liquor prepared at home (خانہ ساز شراب).

Para 45. **Airly**—early.

It is......that—Farfrae told him that it was too early for him to take any liquor. In England reasonable people take liquor only in the evening after they have finished with their day's work.

Page 69. *Para 46.* **Work-people**—people who work for me, labourers.

I am......work people—I have to make the wine to serve to the labourers who work for me.

Para 47. **Premises**—the house including the yards attached to it.

The back way......entrance—The front door of the house was used for the entrance of people. There was an other way at the back of the house through which wagons carrying corn used to come to the yard. It was through this way that they entered the house.

Henchard heeped......fulness—Henchard filled the plate, in which Farfrae was eating, to the maximum extent. This was to show his liking for the young man.

He would not......post office—Henchard felt satisfied only when Farfrae had written to Bristol asking for the return of his luggage which he had sent there to be sent to America. He got that letter sent to the post office.

Chapter 10

NOTES AND EXPLANATIONS

Page 69. *Para 1.* **The quicker cripple at Bethesada** The reference is to the parable recoraed in John 5 7.—There was a pool at Bethesda which had the property of curing cripples (اپاہج). But a cripple had to wait for 38 years before he could get into the water, for each time he had an opportunity, a quicker cripple would get in before him and thus take away his turn. **Satunder the Scotchman's eyes**—was sitting in the presence of the Scotchman.

While she......in her stead—Henchard came into the room and opened the door to let Elizabeth come to his inner office. But another man suddenly stepped up and went into the room before her. Hardy has described this sudden movement as the movement of the quicker cripples at Bathesda. **By an appointment**—The meeting had been arranged previously. **The new manager**—before Henchard met Farfrae he had decided to appoint Jopp as his manager and had asked him to call that day. That is why he described himself as the new manager.

Para 2. **Bluntly**—rudely.

Para 3. **Sultified**—reduced to absurdity. The man began to look foolish when he was told that the new manager was in the office because he had come as the new manager.

Para 4. Do you think......question—Henchard told him that he could not wait for him because that would have effected his business and that is something which he was not prepared to do at any cost.

Page 70. *Para 7. You .....me*—Jopp said that Henchard had almost appointed him to the post, therefore his new appointment did not stand to reason.

Para 8. Subject......interview—Henchard told him that the appointment was to be finally confirmed after an interview and as the interview had not taken place, no appointment had really been made.

Para 9. Encountering..... passage—He passed by Elizabeth as he was walking out.

Twitched......anger—He was so angry that his mouth was quivering (کانپ رہا تھا).

Bitter......everywhere—It could be seen from his face that he had been deeply disappointed by what had happened.

Para 10. **Master of the premises**—owner of the place. **Blandly**—good humouredly.

Para 11. **Not on business**—Elizabeth had gone to the office of Henchard, therefore she sought his permission to talk to him about a personal matter (ذاتی کام).

Para 14. **Roug et noir**—red colour. **Countenance**—face.

The rich......difficulties—The news that Susan was still alive came as shock to Henchard. Firstly because it

brought his misdeed to his mind with the impact of reality, and secondly this made it impossible for him to fulfil his plan of marrying Lucetta.

Para 22. This atonce......history—Henchard thought that the girl had been given the name of Newson so as to conceal from her the shameful deed he did when he sold his wife at Weydon Fair. He did not understand that this Elizabeth was not his daughter, but the daughter of Newson and that his daughter had died. **Proclaimed her wrong**—announced the wrong that he had done to her. **Thus she had kept him safe from ignomony**—this fact appealed to him very much and he decided to own Susan who had been so good to him in spite of the fact that he had treated her badly.

Page 71. *Para 24.* **A gentle declicacy of manner**—very kind and graceful manner (بہت ،مہربانی سے). **Surprising to Elizabeth**—Elizabeth did not know that he was thinking that she was his daughter and was for that reason treating her with so much love and kindness, therefore she was surprised at his beharviour. **Overhauling**—examining carefully (غور سے ،مطالعہ کرنا). **Bins**—chests for corn, meal, bread etc. (ڈبے).

Where......Charged—Farfrae had taken charge of Henchard's business and was carefully looking at the samples to see what they were. **Exhibited**—showed. **Remanents**—The remaining part.s **Lavish**—rich, expensive. **Furnished to profusion**—was plentifully provided (بہت کثرت تھی). **Mahogany**—The name of a kind of wood used for furniture.

It was......huge—The room was furnished with furniture made of mahogany of the red Spanish kind. **Pembroke tables**—tables supported on for fixed legs, having two flaps which could be spread out horizontally and supported on legs connected with the horizontal parts by joints. **Leaves**—flaps of the tables. **Folio volumes**—volumes made of sheets of papers folded only once. **Josephus**—

He was a famous Jewish historian. His history of the 'Jewish War,' and Jewish Antiquites' were very popular in England in the 18th and 19th century. They were considered a part of the devotional literature (مذہبی ادب) of the family. **Whole duty of man**—devotional work published in 1658 in which a man's duties in respect of God and his fellow men are discussed and analysed in detail. **Fluted**—ornamented with flute (جس پر بنسریاں بنی ہوئی تھیں).

Having urns and ......there on—On the plain surface there were elevated urns and garlands of flowers connected by chains. **Urns**—ornaments shaped like pots. **Festoons**—ornamental carving representing chains and garlands of flowers. **Cost lustre upon**—glorified (اسکو عزت بخشی). **Chippendal and Sheraton**—names of famous furniture designors of the period (اس دور کے مشہور لکڑی کا کام کرنے والے). **Illustrious**—famous.

The chairs were......heard of—The chairs lying in the room were said to be made by Chippendale and Sheraton though in fact they had not been made by them. They had only been called so because they were very beautiful piece of furniture as Chippendale or Sheraton products.

Note. The description of the room makes it clear that Henchard was a rich man who had the best furniture which could be available in a place like Casterbridge. He had also become deeply religious, so much so that devotional books (مذہبی کتابیں) lay in his dining room.

Para 25. **Shake in his voice**—He was under the influence of deep emotions when he addressed Elizabeth (جذبات کی بہتات سے اس کی آواز کانپ رہی تھی).

Para 26. **Rather worn out**—rather tired and weak (تھکی ہوئی اور کمزور).

Para 28. **Lost**—died. **Winced**—showed pain by a twitching of his face.

Henchard......father—Elizabeth used the word father for Newton, but Henchard thought that he was her father therefore he was hurt when he heard her using the word.

Para 31. **Envelop**—covered. **Obscurity**—the state of being completely unknown (لا پتہ ہونا).

By such conversation......graves—By talking to the girl Henchard found out why his wife and her child had become so much unknown that he thought that they must have died.

Page 72 *Para 33.* **With a wet eye**—he looked closely at his daughter and tears came to his eye.

She is not......husband—Her husband who died recently has not left her much money. Henchard wanted to know the financial condition of Susan so that he might do something to help her immediately, if she was in need of money. **Even to Casterbridge eyes**—even for the people of Casterbridge, who were quite backward and old fashioned.

Para 34. *Glad that......it*—She was happy that he had found out that they were in straitened circumstances (مالی طور پر کمزور حالات میں), because it would have rather painful for her to say so, as it would have mounted begging for help.

Para 35. *Next taking from......shillings*—Newson had bought Susan for 5 ponds and 5 shillings, Henchard sent the same amount to Susan to signify that he had bought her back. **Sealing**—closing the letter by applying sealing wax to the open side (خط کو لاکھ لگا کر بند کیا).

Para 36. *Deliver......please*—The letter was of a highly confidential (خفیہ) nature so Henchard told Elizabeth to give it to Susan herself.

Para 37. **Aerial-grey**—light grey.

The instant......there—Henchard had kept his feelings in control so long as Elizabeth was with him. But after she left he lost control on himself. He sat down in a straight posture and began to look fixedly on the wall. He was lost in his thoughts.

Para 38. **Begad**—by God. **Impostors**—people who deceive by pretending to be what they are not.

Begad......all—Henchard suddenly thought that there was a possibility of the girl having deceived him by pretending to be his daughter and that Susan and her daughter might have really died. But this thought was only transitory (یہ خیال محض وقتی تھا).

Para 39. Settle......identity—The question as to who her mother was would be decided after a few hours when he would meet her.

Para 40. I never......pours—When somethings begins to happen it goes to the extreme. He meant that in the morning he had been successful in engaging Farfrae, which was a great achievement, and soon after that he had heard a greater good news. This is the dramatic irony of Hardy. Henchard does not know that this is not the beginning of his happiness but that of his sorrow. **Eclipsed**—overshadow (اوپر چھا جانا).

His keenly......moods—In the morning Henchard had been deeply interested in Farfrae but the arrival of Elizabeth made him forgot all about him, so that he did not visit the young man. Farfrae was very much astonished at the sudden change.

Page 73. *Para 44.* **Much moved at sight of it**—she was emotionally touched by the letter as soon as she saw it. **Describe her reception**—to tell her how she was received and treated by Henchard.

Para 43. **Enclosure**—the money in the envelop. **The amount was significant**—the amount made his meaning clear because it was the same with which Newson had bought her. Henchard wanted her to know that he had bought her back and would treat her as his wife. **Tacitly**—indirectly.

Chapter 11
NOTES AND EXPLANATIONS

Page 73. *Para 1*. **The ring**—they were also called Meaumtury Ring. **Amphitheare**—an over structure surrounding an arena (میدان جس میں لڑائیاں یا دنگل وغیرہ ہوں). They were built by Romans. In the arena gladiator fights (لوگوں کی شیروں وغیرہ سے لڑائیاں) use to take place. In Roman times one of such ampithdeatres was built in Casterbridge also.

Para 2. Casterbridge......precinct—The sign of Roman rule could be seen in every part of the town of Casterbridge. **Alley—a** small street. **Precinct**—locality.

Bespoke......Rome—Everywhere the art of the Romans could be seen, and the graves of Roman were hidden in every part of the town. Thus the city showed Roman influence everywhere. **Empire**—the Roman empire, the period when the Roman's ruled England. **Unobtrusive rest**—resting quietly in their graves. **Oval scoop**—a rounded hollow. He is describing the graves in which Romans were burried, and which were often found througout the city. **Fibula**—clasp, buckle.

Mystified......by—Whenever such a grave was dug the local men looked puzzled to see the way in which the Romans burried their dead. It is to be noted that they used to leave many things in the grave for the use of the dead body, which naturally astonished the people of Hardy's day.

Page 74. *Para 3*. **Imaginative inhabitants**—the local people who had imagination. **Hoary shapes**—grey skeleton.

Imaginative......shapes—The imaginative inhabitants of the town who would have been deeply shocked if they had seen a recent skeleton in their house did not mind the old skeletons of the Romans, when they saw them scattered every where in the town.

Between them......Pass—The fear of the dead body is mostly on account of the fact that it is believed that spirits of the dead often come back to the world. But the people of Casterbridge thought the skeletons of the Romans were so old that even their spirits could not come back to the world after all those years.

Para 4. **Circular enclosures**—a place with a circular wall round it. **Notch**—an opening or break. It was the entrance into the arena. **Spittoon**—a round flat vessel used for spitting (تھوکدان). **Jotun**—a mythical race of giants (دیو) in Scandinavian legends.

From its......Jotuns—The amphitheatre was in the form of a spittoon. It was a huge structure therefore Hardy says that it was the spittoon of Jotuns, the huge giants of scandanavian mythology. **Coliseum**—the coliseum of Rome is the biggest amphitheatre built by Romans. It could accommodate 87,000 people. **Magnitude**—huge size.

It was to......magnitude—The amphitheatre at Casterbridge was of the same importance to the local inhabitants as the coliseum is to the modern people of Rome. It was of almost the same size as the other.

Standing in......obscure—the great size of the arena could only be appreciated properly by looking at it from a distance in the evening. At noon it did not appear to be a big place when one looked at it casually from the top of the mountain. **Melancholy**—sad, depressed (افسردہ). **Accessible**—to which one could reach (جہاں تک آدمی پہنچ سکے). **Appointments of a furtive kind**—people used to have secret meetings in this place. **Intrigues**—clandestine meetings between men and woman (مردوں اورعورتوں میں خراب مقصدوں کے لئے ملاقات). **Tentative meetings**—experimental meetings.

Tentative......feuds—enemies used to meet in the arena for talks on reconciliation.

But one kind......lovers—But lovers had never met in this place.

Para 5. **Sequestered spot**—lonely place.

Why......inquiry—Hardy says that it would be interesting to enquire why the lovers did not meet there because the place had all the qualities which marks a meeting place of lovers. **Sinister**—evil. **Sanguinary**—bloody.

Its history......spectators—Hardy says that one reason why the lovers did not meet there was that originally the Arena was built for the fights of the gladiators, which was a bloody affair, and later on it was used for hanging criminals. In 1705 a woman was hanged and burnt there. So the lovers found the association of the place too sad to be pleasant for them.

Page 75. *Not one of......that*—The sight was so horrible that from then onwards those people never ate hot roast. **Pugilistic encounters**—boxing meets (لڑائی - مکہ بازی کے مقابلے).

Crimes......midday—Crimes could be committed in the arena even at midday without being seen from the road.

Para 6. **Latterly**—of late, in the near past. **Impart gaiety**—to make a place look cheerful and beautiful. **Languished**—became slow. **Dismal privacy**—the sadness caused by the effect that the place was hidden from the people. **Appreciated passers' vision**—to be seen by a passer-by who may appreciate the game (گزرتے ہوئے لوگ جو کھیل کو پسند کریں). **Commendatory remark**—something said in praise of thing.

Some boys......sky—Some people had tried to use the arena for playing cricket, but the game became uninteresting because the ground was screened off in such a way that the passers by could not look at it. And because no body appreciated the game or said something in praise of it therefore the players began to feel dull, and lost interest in the game.

And to play......house—Hardy says that playing cricket in that arena was just like acting in a hall where no audiance was watching the play. He means that just as actors cannot act unless there are people present to see the play, similarly those players could not play the game because there was no body to see it and to appreciate their skill. **Legion of Hadrian soldiery**—Hadrian was a Roman Emperor who ruled from 117 to 138. Hardy means to say that those people imagined that the army of Hadrian was standing on the slopes before them. **Gladiatorial combat** —the fights of the gladiators.

Persons sitting......disappear—The town of Casterbridge was steeped in the memorials of the Roman Empire. The people of the town were so much conscious of the past of the town that whenever they thought about their own past they remembered the Romans. According to Hardy some of the people reported that while sitting in the arena they some time lifted their eye and saw Roman soldiers sitting on the slope of the amphitheatre as if they were watching a gladiator's fight, and they even heard them shouting excitedly as if in appreciation of the fight. Evidently no one saw any thing of that sort. Hardy suggests that such scenes were seen only at noon in summer, which means that the persons who reported having seen them were dozing (اونگھ رہے تھے) and had in that condition dreamt the scenes, because they saw them only momentarily (ایک لمحہ کے لئے).

Para 7. **Excavated cells**—small chambers made by digging into the earth (زمین دوز کمرے).

It was related......games—It was said that on the south side of the arena there were under-ground rooms in which athletes and wild animals used to be placed before the fight. **Bearded with withered bents**—the land was covered with dry grass like reeds as if it had grown a beard. **Aeolina modulations**—music made by the wind.

That formed......thistledown—As the wind blew the reeds bent under it as the waves of water bend under the pressure

of the wind. The moving wind made a musical sound when it blew against the reeds. It could be heard only by people who were attentive to it. Some of the thirstledown globes touched the reeds and lay on it for a while before flying onwards.

Para 8. **Safest from observation.** Which was least open to view (جہاں نظر نہ پڑتی تھی).

Page 96. *With a reputation to keep up.* He had to retain a good reputation and did not want to get a good name by asking Susan to visit him at his place without an excuse.

Para 9. **Deserted earth work.** The lonely building made of the earth. **Debris**—ruins (ڈھیر). **Dens**—excavated cells. These were the chambers in which wild animals and human beings were kept before the fight. **Discern a female figure creeping in**—he could see a woman coming in very quietly and secretly.

Para 10. **Apolegetic voice**—a voice which showed that he was sorry for the past (ملتجیانہ آواز).

Para 13. **Foolishly I believe good faith**—Susan told him that she believed that because Newson had paid so much money for her therefore it was her duty to be faithful to him. She foolishly thought that the contract of sale had a binding force and she should not do any thing to break it.

Para 16. **To lead me into this**—he tells her that whatever her reasons she had foolishly put him in a very dishonourable position (اسکو اس نے بہت بے عزتی میں دھکیل دیا ہے).

Page 77. *Para 18. She would .....bear it*—He tells her that if they told Elizabeth-Jane about their past she would hate them and he did not have the courage to stand her hatred.

Para 20. Getting......it—He tells her that they should not tell Elizabeth-Jane about their past and should

make a plan by which they might be able to live as husband and wife without informing her about their past.

I do not......all—This shows the importance of Henchard at that time. He held many important honorary offices in the town.

Para 22. **Extreme caution**—very great care. **Banished from me**—sent away from me. **There's the rub O't** —that is the main difficulty in the matter.

Para 24. The thing is......O't—The thing can be done so easily that even while thinking of it I feel as if half of it has been done. He means that the whole matter could be settled very easily in that way.

Para 25. I am......hands—I leave the matter to you entirely.

Page 78. *Para 28.* **Genteel**—lady-like manner (اونچے طبقہ کی عورتوں کی طرح).

You must......back—He tells her that she should begin her life in the town like a lady and assures her that he would pay all the money he needs. This was necessary to make it appear that the mayor was courting a newly arrived lady in the town, and not a poor woman.

Para 39. But seemed......answer—She wanted to tell him that she had forgiven him but could not find words to do so.

Para 40. **All in good time**—it will all come out in the future at its proper time.

Para 41. He was......parted—He was very near Susan from whom he had parted only a short time before, and who did not know that he was following her so closely.

Chapter 12

NOTES AND EXPLANATIONS

Page 79. *Para 1.* **Tunnel shaped**—long and narrow passage (سرنگ جیسا راستہ).

There begin......left him—There was no curtain which might hide the inner side of the office from outside. Therefore Henchard saw that Farfrae was till sitting in the office and working just as he had left him. **Initiating himself**—learning as a beginner. **Overhauling the books**—exam,ning the account.

Do not......late—If you want to go on working till so late at night I will not interrupt you.

Para 2. **Dexterity**—skill. **Nnmerical fogs**—confused jumble of figures. He means the accounts which had not been properly kept (غلط ملط حساب). **Perspicacity**—clever-ness of intellect (لیاقت - قابلیت).

The numerical......perspicacity—There was so much confu-sion in the accounts of Henchard that even Farfrae who was a very able man found it difficult to clear it. **Mien**—Facial expression (چہرہ کی حالت). **Finnikin detail**—petty and trifling datails.

It was not......details—Henchard felt some pity for the Scotchman because he was very careful about written de-tails whereas Henchard believed in looking only at broad facts (موٹی موٹی باتیں) and letting the details take care of themselves. **Grubbing subtletias**—understanding the fine pionts of accountancy (حساب کتاب کی اڑا کتوں کو سمجھنا). **Solid paper**—dirty account books bills and vouchers. **Education of Achilles**—Achilles was the son of Peleus and sea nymph Thetis. He was educated by Centaur Cheiron in hunting and swordsmanship to excel as a warrior, he was not a Scholar. **Tantalising art**—some thing which irritated (تکلیف دہ چیز).

He had......art—He had learnt to live an open air life and was not interested in writing or accounts, therefore he felt pity for the people who spent their time looking at figures.

Para 4. Who knew......impulses—In the matter of his impulses and requests Henchard knew no limits. Once he began doing a thing he did it to the extreme limit (انتہا پسند شخص تھا). **Inconvenienced him**—made thing uncomfortable for him.

The great difference......liking—Henchard and Farfrae were opposite of each other in character, this wide gulf between the two had made them like each other.

Permitted......step—By taking one step they reached the office which had been furnished simply for business to the house which was furnished beautifully and luxuriously.

Page **80. Utilitarian**—which has been made with a view only to its usefulness. **Espaliers**—fruit trees tied to a frame work in order to train them to grow in a desired manner. **Cramped**—pressed into a small place (گھسیڑے ہوئے). **Gnarld**—twisted. **Stakes**—wooden posts of the frame work to which they were tied.

Where the......agony—The trees had been grown in frame work so that they may take the desired form but they had broken their frame work and stood twisted and mis-shaped as if showing in their own way the suffering which they had endured when they were imprisoned in the frame work. **Laocoons—**he was a Trojan priest who warned the trojans about the wooden horse built by Cdysseus. This offended the sea god, poseidon who favoured the Greeks and he sent a huge serpent (سانپ) which coiled itself around Laocoon and his sons and strangled (گلے دبا دیئے) them to their death with horrible agony. The famous statue of Laocoon and his son in their cruel death agony was discovered in 1506 and is now in the

Museum. Hardy tells us that the suffering of the trees in the frame work was as great as that of Laocoon when he was in the grip of the serpent. **Discernible**—which could be seen.

Para 6. The hospitality... ..repeated—Henchard once again gave plentiful food to Farfrae as he had done in the morning. **Let's make a blaze**—let us make a blazing fire (آؤ تیز آگ جلائیں). **Black-grate**—a fire place without a fire. **Laid in fuel**—the fuel which had already been placed in the grate. **Cheerful radiance spread around**—a bright light spread in the room as the fire began to burn brightly.

Para 8. **Allowing his eyes to travel over**—looking at the thing casually. **Intricate wood carving**—the complicated design of wood carving on the chimney-piece. **Chimney piece**—the ornamental structure over and around the recess of a fire place. **Draped**—covered wich cloth (جسپر کپڑا اپٹا ہوا تھا). **Apollo**—the Greeks son god. **Diana**—Greek Goddess of the moon. **Low relief**—slightly rising above the surface.

Para 9. **Prompts men**—make men speak. **Confied to**—to tell one's secrets (اپنے راز بتانا). **On the strength of my calling**—I married because I thought that I could support my wife on the money that I earned from my profession.

Page 81. *Para 11. A booth......fair*—A tent or stall in a country fair. **A drinking man**—one who is in the habit of taking wine.

Para 12. Which, however......features—His face was hard because he was looking at his inner self when he was narrating the story of his life to Farfrae. **Tinge of indifference**—in the beginning the Scotchman appeared to be somewhat disinterested in the story, but when

Henchard disclosed its important and strange aspects it became interesting for him.

Para 18. **Make some amends**—do something to compensate her for the wrong that you had done to her (اسکو کچھ معاوضہ دو).

Para 19. **Gloomily**—sadly.

Para 20. *Ye......that*—How can that be possible.

Para 21. **To tide through**—to pass through (گزرنا). **In the way of business**—in the course of business. **In that line**—in that business. **Domestic life**—home life.

Page 82. Well-bred—well brought up (جسکی اچھی پرورش ہوئی ہو). **Harum-scarum**—wild and reckless. **Sequestered**—confiscate (ضبط ہو جانا).

When I was......nurse—When I fell ill she began to nurse me.

We honesty......marry—we had an idea that we would get married, this suggests that they were more than friendly. **Scandal**—dirty stories which hurt one's reputation.

But was......her—This Scandal was not harmful for me but it harmed her very much. **Philandering with woman kind**—having affairs with women (عورتوں کے ساتھ تعلقات قائم کرنا).

Has neither......virtue—Has never been one of my qualities. He was not fond of making love to women. **Careless of appearances**—she did not care about what people might think, it was because of this carelessness that the people began to ta k about their love affair. **Dreary state**—the depressed condition (افسردہ حالت).

I felt......I was—At last Henchard felt that he should tell this woman (Lucetta) that he had lost his wife and if she was prepared to marry him, taking the slight risk of

the return of his wife, he would marry her. It is to be noted that in England polygamy (ایک سے زیادہ شادی کرنا) is an offence and if Susan was alive and had come back, Henchard's marriage with Lucetta would have been considered irregular. So it was a risk for the other woman to marry him.

Para 24. **Deep concern**—great sympathy or solicitude (بہت ہمدردی کا اظہار کیے). **Complication**—difficulties.

Para 25. **Giddy girl**—light-headed, foolish girl (بے وقوف لڑکی). **Devote herself to me**—fall in love with me. **To the injury of her name**—which harmed her reputation.

Page 83. Melancholy position—sad, unhappy position. **Philosophic woefulness**—sorrow arising out of thoughtfulness **Mun**—must. **Weel**—well.

Para 29. **'Od seize it**—an oath.

Though......them—She always told me boastfully that she had rich relations who would leave her a good deal of money. But he knew that she was a poor girl. **Recompense**—compensation for wrong done.

Draw up......letters—Henchard told him to write a letter to Lucetta telling her about the matter very gently and explaining his position to her. Henchard did not write himself because he could not write well.

Page 84. *Para 34.* **Framed by him**—drafted by him.

You see now..... pocket—Henchard told him that though he was a rich man yet he was suffering mentally on account of those things and was therefore not a happy man.

Para 37. Can it be......easily—Can this matter come to an end so easily. Henchard thought that there would be more trouble because Lucetta would not be prepared to close the matter so easily.

Chapter 13

NOTES AND EXPLANATIONS

Page 84. *Para 1,* **In pursuance of their plan**—following their plan. **Overshadowed it**—it hang over it, was situated above it. **Sycamore boughs**—the branches of a large tree called sycamore. This tree is grown as a shady ornamental tree and its wood is also useful.

Steep......developing—The rays of the sun fell on the ground floor of the house. **Subtratum of radiance**—glow of the bright sun light. **Tumuli**—mounds of earth usually on old graves (مٹی کے ڈھیر). **Past marked**—which has the mark of the past on it.

With the......lends—The place had a touch of sadness which all those places have which are marked with the ruins of the past. The imagery of Hardy is wounderfully suggestive. It appears as if he is comparing Susan with the building because she had also suffered so much that she was no more than ruin of the past.

Para 2. **Were comfortably installed**—began to live comfortably. **White aproned servant**—a servant in a respectable house-hold who wears a white over-all. **All complete**—the house was properly furnished, as it should be for a respectable family. **Remained to Tea**—took tea with them. **Hoodwinked**—deceived. **Entertainment**—the tea offered to Henchard.

During......prevailed—When Henchard was taking tea with them, he and Susan talked in very general terms, as if they did not know much about each other. This was done to deceive Elizabeth about their past.

Page 85. **Business-like determination**—the mayor paid visit after visit so as to prepare ground for the marriage. But there was nothing romantic in those visits. He was doing it as a duty. **Schooled himself**—trained himself. **Prior claim**—who had an earlier claim on him.

Who......sentiments—The mayor liked Luccetta but under

the circumstances he decided that whether he liked it or not it was his duty to stand by Susan who had an older claim on him. That is why his visits to Susan were more business-like than romantic. **Sentiments**—feelings.

Para 3. **He said drily**—this shows that he was merely performing his duty to Susan and did not feel happy about the projected marriage with Susan (سوسن سے ہونے والی شادی) by which he would be able to take her home with him. **To name the happy day**—to fix the day on which they should get married.

Para 4. **Pleasantries**—jokes, happy comments.

She did not......reputation—Henchard was using the phrase which is often used by couples who are getting married. In their position it appeared funy and Susan did not like it. She had agreed to this marriage only because she did not want her past to be known to the world. That would have made the paternity of the girl doubtful, and it would have injured her reputation. **Countenanced deception**—why she had tolerated that deception to be practised. **The flesh is weak**—human beings are not strong enough to face the truth under all circumstances (انسان کمزور ہے).

Para 5. **Man of affluence**—rich man. **Ornate and levish**—very beautiful and expensive. She thought so because she had lived in very poor circumstances and even ordinary things were likely to appear very rich to her.

This cost me......nothing—He is telling her that he is a very rich man and therefore he does not bother about that little expense. **Visage kindled with satisfaction**—his face brightened up with satisfaction. It is to be noted that he was very happy at having secured the service of Farfrae and always praised him before others. **Splendid fellow**—a very good man.

And have......years—for the last 20 years he had devoted

himself entirely to his business. He hoped that quite soon he would be able to hand over his business to Farfrae so that he may have more time to enjoy life.

Para 7. **Masterful**—strong headed (اپنی مرضی کرنے والا-بارعب). **Coercive**—tyrannical. **Enervated**—weakened. **Genteel widow**—a cultured and cultivated widow.

Henchard's......Newson—Henchard began to visit Susan so often that people began to say that she had softened him so as to make him fall in love with him. **Haughty in difference**—so proud as not to care for.

Silent......sex—He always tried not to talk with women. **Piquancy**—something that excites interest or curiosity.

His well known......enough—Ordinarily Henchard's visits to Susan would not have been a thing of great interest for the people but the fact that he disliked women generally made the matter interesting for the local people. They thought it strange that this fragile widow had attracted him so much.

Page 86. Fragile—weak, slim. **Inexplicable**—which could not be understood.

That such......place—The people thought it strange that Henchard should chose a weak woman like Susan for his wife. But they explained it as a family arrangements. That means that they thought that he and she being related to each other, he thought it advisible to marry her because he was in straitened circumstances, and not because he loved her. **Epithet**—the expression used to describe a person or a thing. **Expression of destructiveness**—from his face it was clear that he would be very harsh to the person who spoke those words. **Ominous to see**—which appeared to be very threatening.

Para 8. **Pressed on**—continued (جاری رہے). **Dogged**—determined. **Unflinching spirit**—a spirit which never wavered or gave way. **Conscientiousness**—sense of doing the right thing.

He preesed on......conscientiousness—It was clear that he was marrying Susan because he thought it his duty to do so. Therefore the fact that he was pursuing his plans so eagerly shows how much he was interested in doing the right thing. **Outward deameanour**—the way he behaved outwardly (ظاهری طور پر). **Amatory fire**—the fire of love. **Gaunt big house**—severe looking and big house.

No body......house—Outwardly it appeared that he was really in love with Susan, and it was out of this love that they were getting married. Hardy is suggesting that in fact he did not love her. **Resolves**—decisions. **Paternal eye** the care of the father. **Castigate himself**—punish himself, chastise himself (اپنے آپ کو تکلیف دینا). **Restitutory acts**—acts done to compensate a wrong done.

And a third.....woman—He thought that he should marry Susan because that would be a befitting punishment for the wrong that he had done to her. It will be a punishment because the people of Casterbridge would think that he was lowering himself by marrying such an ordinary woman. Moreover he would have the sorrow of not marrying Lucetta whom he loved. The belief that by suffering one can wash away one's sins is very common amongst the christians. They suffer excrutiating pain in monastories to get rid of their sins. Henchard was acting on the same principle.

Para 9. **Plain brougham**—broughams were usually kept by the nobility and they carried the crest of the owner (مالک کا نشان اس پر بنا ہوتا تھا). In this case Henchard's brougham was plain in so much as it had no crest on it. **Floated down like meal**—the tiny rain drops fell down like flour. **Groomsman**—the best friend of the bridegroom.

Who knew.....parties—Farfrae was the only person who knew about the real relationship of Henchard and Susan—the parties to marriage.

Page 87. *They gathered......lights*—Coney etc., gathered

on the footpath outside the church and discuossed the subject of Henchard's marriage in their own way. The comments of these peoples serve as a sort of chorus in a Greek drama.

Para 10. **Daze me**—an oath.

If ever......Mockridge—Coney says that he had never seen a man marrying so late and such a very ordinary woman. He means that people who marry late, after they had earned wealth and position, marry well (اچھی جگہ شادی کرتے ہیں). The case of Henchard was rather out of the ordinary. In this rough manner he addressed an old woman present there and told her that if Susan could get married she too had a chance of getting married one of those days.

Para 12. Be cust......carrion crow—Mockridge is a rough and rude woman. She replied that she would not like to marry any one present. She pointed out that even Henchard was not good enough for her because he had begun life as a poor boy, without any belongings and had been trained in his profession by charity. **Parish 'prentice**—a person who has been trained in his profession on the money provided by the parish authority, as charity.

Para 12. When a man......considered—When a man begins to earn so much money that every minute of his life is valuable, he becomes an important man and cannot be neglected.

Para 13. A circular......Three Mariners—**mother Cuxsom** was a fat woman and her face, which was marked with wrinkles as she smiled, appeared like a circular disc marked with lines. They saw her coming to the place where they were standing. It is to be remembered that it was she who requested Farfrae to give them another song at The Three Mariners. **How's this**—how has it happened? What is the reason? **Skellinton**—skeleton, a very slim person who has almost no flesh in his body (بہت دبلا شخص محض پنجر). **Tonnage**—weight which can be measured in

tons. He means that she was a very fat woman.

How's this......not—He asks mother Cuxsom that it was very strange that Susan who was a very thin woman had been able to secure a second husband whereas a woman of her great proportion (اس جتنی موٹی عورت) had not succeeded in getting hold of another husband.

Para 14. **Nor another to beat me**—he says that she would not like to have a second husband because she did not like being beaten any more, and husbands usually beat their wives. **And so shall leather breeches**—with Cuxsom I have got rid of husbands for good. Here leather breaches stand for a husband because they were usually worn by men. **Virtuous**—other very wonderful and good thing.

She were rewarded......marvels—She was given a prize for giving birth to many healthy children without asking for charity. He adds that along with a marvelous number of children, she did many other wonderful things of this kind.

Para 18. *'Twas......family*—She says that they continued to remain poor because she had to feed such a huge family.

Page 88. *Para 19.* *Where the pigs......thin*—Where there are many children to be fed, the food runs short (جہاں بہت بچے ہوں وہاں روٹی پوری نہیں ہوتی).

Para 20. **Kindling at the retrospection**—brightening up on thinking of the past (پرانی یادیں تازہ کر کے خوش ہونا). **Do ye mind**—do you remember. **Yaller**—yellow. **Freckled**—marked with tiny spots.

Para 21. **Hee-Hee**—he laughs.

Para 22. **Getting up husband high**—she was getting so tall as to appear marriageable (وہ اتنی لمبی ہو چکی تھی کہ قابل شادی نظر آتی تھی). **Canst**—can you. **Prodded**—poked (ہاتھ لگانا - چھیڑنا). **Twinkled**—shown. **Zilver**

snuffers—instruments for cutting candle wicks, made of silver (چاندی کی بنی ہوئی موم بتی کاٹنے والی قینچی). **Took bad**—became ill. **Clane**—clean.

Never such......in—We were in a very dirty state.

Note. In this para mother Cuxsom has been thinking of her childhood and sharing the experiences with her friend of childhood present there.

Such doggery......days—In those days we use to be very naughty. **Furrow**—a deep line dug into the ground.

Para 24. **Reminiscences**—memories of the past (پرانی یادیں). **Ambiguous gaze**—blank look. **Fiery disdain**—burning contempt (سخت ترین نفرت). Henchard thought himself far above those people, and looked down on them.

Para 25. **Tee-totaller**—who neither drinks nor smokes.

She 'll......him—She will get tired of him before long. **Blue beardy look**—look like that of Blue beard, the wife killer of popular mythology, who is said to have killed five of his wives, one after the other, and at last was found by a sixth, and was killed. The name is popularly attributed to Gille de Rais or Retz., Marquis de Lavel, of Brittany a tradition which Holinshed has copied. This man accompainied Joan of Arc, but was reputed to have committed many atrocities.

'Twill......time—His bad qualities will come out in their time. He means that Henchard was a cruel and evil person and that his evil qualities will be disclosed one of those days.

Para 26. **Stuff**—nonsense.

Some folk......Man—Some people want to improve their conditions and Susan was one of them. She goes on to say that if she had a wide choice she would not wish for a better husband than Henchard. **Twanking**—melancholy. **God sent for her**—a lucky chance for her.

Para 27. **Dispersed**—went away, the crowd broke up.

Page 89. Work of consequences—important piece of work (اهم کام). **Lowkey**—a depressed condition. **Small table ninepenny**—wine of inferior quality.

Para 28. **Clammy**—slummy. Sluggish, lazy (سست حالت).

Chapter 14

NOTES AND EXPLANATIONS

Page 89. *Para 1.* **A Martinmas summer**—a season of fine mild weather near Martinmas. It is usually associated with death. **Respectable social orbit**—a respectable social circle in which Mrs. Henchard began to move. **Pine for deeper affection**—wish for a deeper love (گہری محبت کی خواہش ہونا). **Semblance**—show of (ظاھر کرنا).

Lest......actions—Henchard did not love Susan deeply, but he made a show of deep love so that she may be satisfied that he loved her very much. **Small paned Georgian sash window**—a kind of window the sashes of which slide up and down. In this case the window had small pieces of glass fixed in it. **Enlivened**—brightened (تیز کر دینا - شوخ کر دینا).

He was......Be—He was a very busy man. But in spite of it he tried to show great kindness to her. **Church warden**—a man elected to assist the incumbent of a parish in matters of church organisation. **Lofty**—high. **Unassuming woman**—women who were not proud of themselves (عورتیں جو اپنے آپکو زیادہ اھمیت نہ دیتی تھیں). **Perceptible**—that which can be noticed (جو ظاھر ھو).

The two......contents—The house was so big that the presence of these two simple women did not make any great difference in it.

Para 2. **Triumphant**—victorious, very successful (کامیاب). **Indulgence**—extreme love (لاڈ کرنا). **Repose-**

ful—quiet, restful (آرام دہ). **Affluent life**—well off, without financial worries (اچھے مالی حالات میں). **For the asking**—without any difficulties. She had only to ask for a thing and it was provided to her. **Mediaeval saying**—a proverb of the olden time (پرانے زمانے کی کہاوت).

Page 90. **Accomplishments**—the quality developed by education and training.

Her thin......went away—as time passed she began to grow fatter and wrinkles disappeared from her brow. **Muddiness of skin**—the yellow colour of the skin. **Abundance**—to have in huge quantities (بہتات ہونا).

The muddiness......Cheek—The yellow colour of her face changed into a fair and red complexion (سرخ و سفید رنگ) because she had all the good things of life in abundance. **Revealed an arch of gaiety**—showed a touch of happiness **Infrequent**—seldom, not very often. **Irrational and inconsequent**—foolish and unimportant (فضول چیز). **Reckless dram**—thoughtless drought of liquor.

Like all......then—She had seen hard times therefore she thought that one should not be light-hearted except on rare occasions.

Para 3. **Comfortably circumstance**—whose life was quite comfortable. **Commanding ready money**—she had cash at her disposal.

She would......dress—Ordinarily onethinks that a girl who is in good circumstances and has got cash in her pocket would go and make a fool of herself in buying new dresses. **Conspicuous**—clear, evident.

To keep in......enterprise—The writter says that just as one should be quick to take an opportunity in the matter of enterprise, similarly one should try to be slow in matter of indulgence when one has an opportunity for it. **Unsophisticated**—simple (سادہ). **Innate perceptiveness**—

natural power to see the truth. **Puffings**—clothes which are round and soft (ابھرے ابھرے سے کپڑے). **Knick-knacks**—dainty articles.

Thus she......circumstances—She did not dress herself in fine clothes or dainty articles as other girls might have done in her circumstances. **Tempered by**—controlled by (جو قابو میں تھا).

Her circumspection—She controlled herself in the hour of her success by carefully considering the situation in which she was. **Circumspection**—the quality of looking around oneself (ادھر اُدھر دیکھنا). **Field mouse**—mouse found in fields as distinct from those in house. **Coulter**—iron blade of the plough-share.

She had still......oppression—a field mouse is always afraid that he might at any time be killed by the plough-share. Similarly in spite of the fact that Elizabeth was in good circumstances she was afraid that her good luck might run out (اُس کی خوش قسمتی ختم نہ ہو جائے) at any time. According to Hardy people who have seen bad days always feel the danger of their recurrence.

Para 4 I won't......to do—She thought that she would never lead a very gay life because that might make God send her and her mother back to the condition in which they were before the spell of good luck started.

Page 91. *Para 5*. **Mantle**—loose sleeveless coat worn by woman. **Spencer**—a kind of close fitting (جسم کے ساتھ لگی ہوئی) jacket or bodice commonly worn by woman and children in the earlier part of ninteenth century.

She drew.....fringe—She fixed the line of ornamental show at the edge of her dress only. **Odd**—strange because she never wore the sunshade in the earlier part of her life. **Clarification of her complexion**—the complexion

of the girl had become fair whereas it was yellow previously.

Had grown......rays—The rays of the sun had a bad effect on her skin.

Deeming......womanliness—She thought a woman's skin should be without any marks on it, so she began to wear a sunshade to protect it from the rays of the sun.

Para 7. **Faltered**—said with nervous hesitation (گبھرا کر بتایا).

She had......time—She had worne it for the first time.

Para 8. **Leonine**—majestic manner (با رعب انداز).

Para 9. **Thick encampment of colours**—a huge collection of colours, cluster of colours (رنگوں کا هجوم). **Drawn to a knob**—the hair were drawn together so as to form a round knob at the back of the head.

Para 11. **Startled**—taken a back (گھبرا گیا).

Jerked......warningly—She moved her foot in such a way as to warn Henchard that he should not talk on that subject because it would disclose to the girl that they knew each other in their early life. It is to be noted that she was startled by this question because Henchard was saying something which might lead to the discovery of the truth about Elizabeth's birth.

Page 92. *Para 15. And the same........key*—She had a worried expression (چہرے پر گھبراهٹ کے آثار تھے) on her face when Henchard talked about this matter. According to Hardy the reason for it would be known in the future. The reason was that this Elizabeth was not the daughter of Henchard, but Susan did not want Henchard to know that fact. **Peremptorily**—forcefully (زور دے کر).

Para 20. **Inconsistently**—in such a way which was not suited to the position she had taken earlier.

Is it not......Newson—Do not you think that it will be an insult to Newson. So Susan being a very honest and straight-forward woman does not want that the name of Elizabeth should be changed, because she know that it is the right name for her.

Para 21. **Reflected**—thought on it.

Para 22. **Adverted to the matter**—referred to that matter (اس بات کا ذکر کیا).

The line of feeling......inn—It was clear that what Susan had suggested to her in the morning had taken root (اس کا اثر ہو گیا تھا) and she was of the opinion that she should not change her name to 'Elizabeth Henchard.'

Para 23. What an......trifle—What a great importance you woman give to such a little thing. He cannot explain his reasons to Elizabeth and therefore tries to make light of the matter. **Please yourself**—do what you like.

Para 24 **Not by her legal name**—it is to be noted that legal name of Elizabeth was Henchard in spite of the fact that she was the daughter of Newson because she had been born during the continuance of the marriage of Susan and Henchard.

Para 25. **Traffic conducted by Henchard throve**—the business of Henchard continued to be very successful.

Page 93. It had castors—whereas it used to be fitfull (کبھی زیادہ کبھی کم) in the beginning, now it was running smoothly and successfully. **Castors**—small wheels attached to furniture (کرسیوں میزوں کے نیچے لگے ہوئے پہیئے). **Were swept away**—that method was given up.

Para 26. **Commanded a view**—from there those things could be seen. **Afforded her opportunity**—gave her a chance. **Accurate observation**—to see things correctly. **Cannonade of laughter**—loud and continuous burst of laughter. **Useful for consultation**—good as an adviser.

The poor opinion.........brains—Henchard had a poor opinion about the physical condition of Farfrae because the latter was a slim man. But this was compensated by his great ability.

Para 27. **Tigerish affections**—strong but unreliable (ناقابل اعتماد) affection. **Tendency to domineer**—he showed a liking to exercise control over Farfrae.

Which, however......offence—But whenever Farfrae showed signs of feeling angry, Henchard controlled himself and stopped dominating him (اسپر رعب ڈالنا بند کر دیتا).

That their habit......not—Farfrae told Henchard that they should not go together everywhere because the agent should work in addition to the principal and not with him. Being together he was not being fully useful because he should be present where the principal was not present.

Page 94 Ye'll drive me crazy—you will make me go mad. Henchard liked Farfrae so much that he preferred his company to his usefulness in business and did not want the young man to talk only in terms of profit and loss.

Para 28. It was......disappointment—Elizabeth felt disappointed when Farfrae looked more on her mother than on herself. She did not know the reaso: for it, which was no other than the history of Susan. Elizabeth was in love with him and wanted him to look at no one but her.

Para 29. **Divine**—understand, guess (سمجھنا).

Depositary of......side—She could not understand that the reason why he looked at her mother was that he had been told the secret of the past life of her mother. **Conjectures**—thoughts, guesses (خیالات - اندازے).

Para 30. Deposited in the block......cornfield—The town of Casterbridge stood as one block amongst corn fields, there being no scattered parts of the city outside the limits of the city. **Suburbs**—places situated outside the city but accommodating people belonging to the city (شہر کے باہر

(کے شہری حصے). **Transitional intermixture of town and country**—there was no place outside the city which may have something of the city and something of the country about it. He means that there was nothing around the city which might connect it with the country-side. The city stood compact in the middle of the country-side. **Chess board**—the board on which the game of chess is played (شطرنج کی بساط). It has 64 squares on it. He means that the city appeared to be distinct from the town. **Barley mow**—stock of barley.

Pitch a stone.........clerk—He is pointing out the fact that there stood a compact city and immediately around it began the country side. Thus the fields began just where the main body of the town came to an end.

Nodded to......corner—Moved their head up and down to show recognition of their friends standing in the streets of the city. **Red-robed judge**—judge wearing red clothes of his office. **Condemned a sheep stealer**—held a sheep stealer guilty, and sentenced him (اسے سزا دینا).

Pronounced......by—The court house was so near the grazing lands (چراگاہیں) that when the judge pronounced sentence on a criminal, the voice of sheep could be heard from the close by (قریب ھی) fields. **Browsing**—grazing. **The remainder**—the sheep left after the thief had stolen some of them. **Executions**—hanging (پھانسی دینا). **Drop**—the trapdoor (تختہ) which is moved so that the body of the man to be hanged may fall down and the rope may give it the necessary pull to kill him. **Spectators**—people who come to watch (جو لوگ نظارا کرنے آئے تھے). It is to be noted that till then public executions were the rule in England. The people could go and see people being hanged in the open.

Page 95. P*ara 31*. **Garnered**—stocked. **Purlieu**—suburb, or adjoining area. **Wheat-ricks**—stock of wheat.

Eaves—lower edges of thatched roofs projecting outwards (آگے کو بڑھے ہوئے ہوۓ کا چھت). **The gates of Solomon's temple**—Solomon was the son of David. He was a prophet and built a temple to Jehovah which is described in the Bible I King VI. In length the temple was sixty cubits, in breadth twenty cubits, and in height thirty. Its gate was twenty cubits high.

Green......thoroughfare—The doors of the barns were very high, and they opened directly on the main street. All this showed that the city was very compact and was partly a town and partly a village in character.

Barns......way—There was almost one barn to every six houses. This shows that the town was a corn market, where people mostly dealt with corn and therefore stocked it in huge quantities. **Fallow**—ploughed land (جس کھیت کو ھل چلا کر بغیر بیج رکھا جائے).

Here lived......squeeze—The city was so much connected with country-side that the citizens walked on the ploughed land where as the shepherds walked their sheep through the space in between the houses. Thus the city and village life blended together in the town. **Flail**—an instrument for threshing corn, consisting of a wooden staff or handle, at the end of which a stouter and shorter pole or club is so hung as to sweing freely. **Winnowing fan**—fan like instrument for separating grain from chaff by blowing away the chaff. **Urban**—city-like (شہری).

Para 32. **Nursery or bed of small farmers**—the place where small farmers lived.

Were often......way—His waggons used to go in that direction to collect corn and hay from there and to bring it to his barns. **Staddles**—platforms.

He looked..... came in—He had also received a note telling him to be there at that time. So he looked up to the church clock to see whether he was in time or not. **Unaccountable shyness**—she should not have felt shy of

meeting the youngman but some how she felt shy at that time. **Imagined himself in solitude**—he thought that he was alone there.

Gave himself......patience—Decided to wait patiently.

A duplicate......received—The note which Farfrae took out of his pocket was an exact copy of the note which Elizabeth had received. This showed that the same person had written the two notes. We learn later on that they had been written by Susan because she wanted to get Elizabeth married to Farfrae.

Page 96. *Para 33*. **Emerge**—to come out. **Winnowing machine**—the machine used for separating corn from hay. **To relieve her suspense**—to reduce the feeling of suspense which she was feelling (اپنی گھبراہٹ دور کرنے کے لئے). **Victorian**—a kind of short cloak made of fur, and worn by ladies. It is fastened in front in the neck and has two loose ends hanging down.

Para 34. *Am at......service*—I am prepared to do whatever you order. **Faltered**—spoke in broken words. She was feeling very awkward at the time (گھبرا ہوئی).

Para 37. **Held out her note**—placed her note before him so that he may see it.

Para 38. **At no hand**—in no case, by no means.

Para 41. *Acting......lingered*—They waited there for some time on the idea that someone else might have decided to see them both there and might have written notes to them.

Elizabeth-Jane's......composure—Elizabeth Jane tried to behave as if she was very much composed because any excitement might have made Frafrae think that she had written that note though she was not owning it. This would have amounted to a very immodest (بے شرمی) avowel of love (محبت کا اظہار) for the young man. **Their sum-**

moner—the person who had called them. **Roof begin to drip**—drops of water began to fall through the roof of the granary as it had developed a leak (چھت ٹپکنے لگی). **As so much to be done**—Farfrae was a busy man so he tells her that he had to do a lot of work and that he would not like to waste his time standing there.

'Tis a......liberty—The person who sent the notes has taken too much liberty with us. She is showing her resentment (ناراضگی) for the behaviour of the person who made a fool of them and sent them to the barn.

Page 97. *Para 44. We will......some day*—We will some day come to know about the person who did it. **Depend on't**—be sure of it.

I wouldn't......myself—He told her that he would not mind that very much, he means the interruption in his work.

Para 45. I don't......much—She is pointing out that she had not liked the trick but she did not care very much for it.

Para 47. **Lapsed into silence**—became silent again.

Para 49. Which you......for you—She told him that the song which he sang in the Three Mariners showed that he was really feeling sad for having left his country, and they felt sorry for him, because he appeared to be sad.

Para 50. Undulated......tones—Rise and fall in soft tones. **Earnest**—serious (سنجیدہ).

'tis well......while—This is a key to the character of the young man. He tells the girl that one should sing a song and feel deeply about the subject for a while, but that does not mean that one should always be thinking about it. On the other hand it should be only a passing thought and should pass away in a moment. We find that he behaved in the same manner in the matter of love. He fell in and out of it with equal rapidity and ease. **Not mind at all**—I am prepared to sing that song for you even now.

Para 52. **Hoax**—joke played on them (ان سے جو مذاق کیا گیا). **Take no heed of it**—don't bother yourself about it. Don't think of it. **Be civil** – be nice, do not be angry with the person concerned.

You'll......away—He is a wise man. He tells her that if she showed that she did not mind the joke the person who played the trick would be disappointed because he would have nothing to laugh about, whereas if she showed that she was much perturbed by what had happened the person would feel that he had been successful and would laugh on her. **Sown with**—full of, the husk was sticking on it (آپ پر بھوسہ چمٹا ہوا ہے). **Extreme delicacy**—in a very fine manner. Very nicely. **Blowing is the best**—the best way of removing chaff from the clothes is blow it away with one's mouth (پھونک مار کر دور کرنا).

Para 53. Neither......dissented—Neither agreed nor disagreed, she just kept quiet about it. **At every puff**—every time he blew on her. **Concern at the situation**—to be worried about what had happened.

Seemed......gone—Farfrae was in love with Elizabeth-Jane and he was happy to be with her as possible.

Page 98. *Para 55.* **Declined the offer**—refused the offer (اس بات سے انکار کر دیا). **Diminishing figure**—as she was disappearing.

Chapter 15

NOTES AND EXPLANATIONS

Page 98. *Para 1.* **Budding beauty**—the beauty which was just beginning to show (اٹھتی ہوئی خوبصورتی). **So called step-daughter**—she was called or known as the step-daughter of the mayor but Farfrae knew that she was his real daughter because Henchard had told him so. **Illustrative instance**—something which explains a matter by

giving an example (مثال دے کر سمجھانا). **Baruch**—author of a prophetic book among the Apocrypha. Hardy is referring to the following verse in the book, "And taking gold as it were, for a virgin that loves to go gay, they make crowns for the heads of their gods."

The truth......gay—She was not a very well dressed woman and did not put on any ornaments which might make her look more beautiful and gay.

Para 2. She seemed......ideas—She used to be lost in her thoughts.

And to have......objects—She appeared to be so much lost in her thoughts that she did not bother about the things around her. On the other hand she thought about herself and was busy with her own thoughts. **Curious resolves**—strange decisions. **Checking gay fancies**—on controlling her happy and gay ideas (خوش کن خیالات کو قابو میں رکھنا). **Gaudily**—colourfully. In bright colours (شوخ رنگوں میں).

She formed ...money—She was always taking decisions that she would not wear showy colours because it was not proper that she should begin to wear such things immediately after she had some money. She remembered her past, and wanted to confirm to it (اسکے مطابق رھنا چاھتی تھی). **Insidious**——treacherous. **Fancies**——ideas, thoughts.

But nothing..... wishes—According to Hardy one does not always go by what one wants to do. One thinks of one thing or one course of action and acts contrary to that. **Delicately tinted**—with a very fine colour.

Show her......kindness—She wanted to show that she liked his kindness and was thankful for it. **That would harmonize**—which would suit the gloves (جو دستانوں کے ساتھ سجیں گے). **Requisite article**—the necessary things.

In for a......pound—When you are going to do a thing do it to the full.

Note. Hardy is describing how she gradually became a fashionable lady, although she had no intention of becoming one.

Para 3. He bygone......art—She used to be simple, so as to attract people, and in that simplicity there was as great an art as lies in being fashionable. **Delicate imposition**—a thing which is done so secretly that it does not appear to be there though it leaves its mark. Rochefocauld—(1613——80). He was a French author who played an important role in the intrigues (سازشیں) against Richelieu and Mazarin. He was ruined in the Civil War of Fronde. It was in his old age that he returned to Society, and took to the composition of apothegems then in fashion. His famous Maxims (ضرب المثلیں) still retain charms of wit, paradox and sense of spacious intellect.

She had...—purpose—People thought that Elizabeth used to be simple and then suddenly appeared in a very fashionable dress, deliberately so as to contrast her former appearance with the new one, and thus create a great impression on the people.

Page 99. Artful—clever.

Para 4. **Impersonally human**—she had not been thinking of herself.

Sex had......feminine—She had been living in poverty and looking after her mother, so that her feminine qualities (عورتوں والی خوبیاں) had never come out. But now she suddenly became sex conscious (اپنے عورت ہونے کا احساس ہوا), and began to look for admiration (قدر - تعریف) from people around her. **Unprecedented success**—a great success, the equal of which she had never had before (لاثانی کامیابی). **Possible creasing and damage**—she did not think of the fact that by so lying down she would spoil her dress and it would become crumpled. **The town beauty**—the most beautiful girl in the town.

Para 5. Her usual......sadness—She was afraid of thinkin g too much of a thing which though apparently was not true in fact. Thus she suddenly began to feel sad because she she thought that all those ideas might be just nothing and might once again become the ordinary girl that she had always been. **Unfinished girl**—an ordinary girl, who is not properly educated and polished. **Use globes**—one who does not know geography, and therefore cannot use globale maps of the world.

Show......schools—I do not know any of the things which girls learn when they go to boarding schools. Thus she was acutely conscious (بہت سخت احساس تھا) of her lack of knowledge and good training. **Despise me**—look down upon me (مجھے حقارت سے دیکھیں گے). **Finery**—expensive clothes.

Para 6. **Impetuous cordiality**—strong friendship. **Genial**—happy.

Generally......intercourse—Which could generally be seen when they talked to each other. **Rugged strength**—great strength. It is a powerful thing. **Envinced**—shown.

And yet......structure—Even then the ground was being prepared for their separation, and the ending of their great friendship.

Para 7. **Dropping off home**—they were going home. **Blinking**—one who keeps on opening and shutting his eyes (آنکھیں جھپکنے والا). **Fell ajar**—opened up. **Slightest provocation**—at the least possible happening (ذرا سی بات پر).

Page 100 *Para 8.* **Breathless deprecation**—breathlessly out of fear, behaved in such a way as to show that he was conscious of his weakness or faults. **Coming next**

—what was going to be said after that (اس سے بعد جو کچھ کہا جانے والا تھا).

Para 9. I'am not......longer—I will not tolerate any more nonsense.

Para 11. **Inveterate habit**—an old habit that would not go (پرانی عادت). **Over-sleeping himself**—sleeping beyond the time when he should rise. **His will was as wind**—his will was powerless. That is he could rise early only when some one woke him up otherwise not.

Para 12. **Affliction**—disease.

Productive......inconvenience—This caused much trouble, because the party could not go without him and they had to wait for him.

Para .3. **Turned on him**—spoke angrily to him.

There is......make—There is something wrong with my constitution. He is explaining to Henchard that he is not late deliberately. **Worshipful**—the word is often used for a high religious dignitery (بہت بڑا مذھبی پیشوا). But Whittle uses it for Henchard to show extreme respect to him. **Afore**—before. **Scrags**—scraps, words.

Especially......prayers—He tells Henchard that there was something wrong with him because the moment he said his prayer, he fell asleep and did not know anything about the world around him after that, **Stripling**—a little child. **Man's wages**—a child is paid less than a man. So he means that he began to suffer from that disease when he was a child and was not being paid the wages of a man.

Whereas......up—He tells him that he had never enjoyed the pleasure of lying down in the bed because the moment he lay down he went to sleep and the moment he woke up he was so late that he had to run to work.

I have.........about it—He tells Henchard that he had worried a lot about that state of affairs but to no effect.

(مگر سب اے فائدہ). **Maister**—master, employer.

Page 101. **Scantling of cheese**—the smallest bit of cheese. He is explaining that he did not eat much as a precaution, so that he may wake up early.

Para 15. **Stand clear**—understand it clearly. He is warning him.

I'll......thee—I will punish you to a humiliating degree.

Para 16. **Clear up my points**—explain my position.

Para 18. **Twitch**—hiver, tremble. **Moment hand**—second hand of a clock or watch (گھڑی کی سیکنڈ والی سوئی), because it moves fast. He means that he would be trembling throughout the night.

Para 20. *The inmates......lose*—They were so poor that nothing could be stolen from them, therefore they left the door open. **Shouted a bass note so vigorously**—spoke so loudly, and angrily, **Started up instantly**—stood up at once.

Galvanised.........clothes on—He was so much afraid of Henchard that he began to make quick movements. but in his confusion he was not putting on his clothes. The poor man must have forgotten all about his clothes in that state of fear.

Para 21. **Leave my employ**—I will dismiss you from the job. **Never mind your breeches**—Henchard did not let him wear his breeches, and ordered him to move along to the granary.

Para 22. **Trotted on**—walked on. **Sternly**—angrily.

Para 23. *Something......gloom*—Some thing white waving in the darkness of the night.

Page 102. *Para 24*. **Maircy's sake**—for God's sake. He was flabbergasted (بالکل گھبرا گیا) by the appearance of Whittle in that dress and condition. **Some way in the rear**—a little way behind.

Para 25. **Gibbered**—spoke rapidly and incoherently (جلدی اور بے ترتیبی سے بولا). **Resigned smile of terror**—his smile showed that he was afraid and had therefore accepted the position in which he was.

Now he's......on't—He is now punishing me. **Queer**—strange.

I can't......disgrace—He tells Farfrae that he would die of the disgrace of going about without his breeches. **Winders**——windows. **Mortification**——humiliation (شرمندگی). **Forlorn thoughts get hold upon me**—how much I suffer from sad thoughts.

I shall......on—He tells him that he was already feeling like committing suicide.

Para 26. **Wark**—work.

If ye......there—If you do not go back you will definitely commit suicide when you return to your house in the evening.

Para 28. **Instantly**—at once.

Para 31. This joke......enough—The matter has gone too far already. He means that he did not like what Henchard had done.

Para 33. **I march out**—I leave the job.

Para 35. 'A man......of you—He tells him that what he was doing was cruel and a man of his position should not do such a thing. **Ken**—know.

Page 103. *I know.........me*—Henchard thought that Farfrae had insulted him in the presence of his men because he knew the secret of his life and thought that Henchard could not afford to harm him. Of course he was wrong there, because he learnt later on that Farfrae never made use of his knowledge against Henchard even when they became enemies.

Para 37. **I had forgot it**—he points out that when he

talked to him he did not even remember that he knew any secrets of Henchard.

Para 38. Henchard......winter—Whittle's mother was very poor and Henchard had been helping her by providing her coal in winter and snuff which she was addicted to (جسکی اسے عادت تھی). Thus it was clear that Henchard was not as hard a man as it appeared to be. He was quite kind to people when they needed help.

Which made......corn factor—Which made him less angry with Henchard. **Hoisted to**—lifted to. **Shortly**—angrily.

He's......here—He felt that Farfrae had questioned his authority, and therefore was offended with him. That is why he told his men to receive their orders from Farfrae and not from him.

Para 39. **Deceased farmer**—farmer who had died.

Para 42. **Fixed look of thought**—he looked at the child thoughtfully because he was realizing by then that he was losing the importance and respect which he enjoyed at one time amongst the people of the town.

Para 43. **They like him so**—they like him very much.

Mr. Henchard......to him—Mr. Henchard was no good as compared to him.

Here's......faring—He gives the child six pence to tell him what more the people think about him and why they like Farfrae more than they like him.

Para 47. **Better-tempered**—he does not get angry. He has a better control on himself (اسے اپنے مزاج پر اچھی طرح قابو ھے) **Diment**—diamond. **Chap a wax**—a wonderful fellow.

He's......money—He is the horse on whom I would like to bet. That too means that he is a wonderful and reliable person.

Page 104. Understanding man—able man, a man with a better understanding (سمجھدار شخص).

He's the......Henchard—The child goes on to say that the women of the town thought that Farfrae was far better than Henchard and that he was more suited to be the master there than Henchard. **By long chalk**—by far (بہت زیادہ).

Para 48. **Covered gloom**—controlled anger. He did not show anger when he heard the child say that though he was quite sad to learn what the people thought about him.

Para 50. You are......the today—You are not in sorts today. There is something wrong with you today (آج تمہاری طبیعت ٹھیک معلوم نہیں ہوتی).

Para 52. **You are a bit down**—you appear to be depressed (تم اداس معلوم ہوتے ہو). **Sotto voce**—in a low voice.

Practised......voce—Sang a song in a low voice. **Bereaved people's**—the person a relation of whose had died.

Para 56. Ah, as......forget—Farfrae was singing when he suddenly remembered that he was passing from near the house of the dead farmer. He stopped singing saying to himself that he should not have been singing in that vicinity (اس جگہ کے نزدیک), and that he should not have forgotten about the death of the farmer.

Para 57. Do you......mine—Henchard asked him whether he cared for the feelings of others to that extent, and then added ironically (طنزیہ طور پر) that he definitely cared very much for his feeling. He was meaning thereby that he did not care of his feelings at all, therefore, it was astonishing to know that he cared for the feelings of other people.

Para 59. Cloud lifted........brow—The anger disappeared from the farce of Henchard. He suddenly realized that he

was being unfair to Farfrae. **'tis drawing on for't**—time is drawing close to it.

Page 105. *Para 61.* **Forbearing to ask**—not asking. **Repose**—comfort, peace. **Dim dread**—a fear which he did not clearly understand (ھلکا سا خوف).

He often......life—He was sorry that he had told Farfrae the secret of his life, because he had become suspicious of the popularity that the young man had won in the town, and thought that he might one day become his serious competitor.

Chapter 16

NOTES AND EXPLANATIONS

Page 105. *Para 1.* **Insensibly became more reserved**—became more stiff. He was no more as free and pleasant with him as he used to be. **Good breeding**—having been well brought up (اچھی پرورش). **Undisciplined**—who had not been trained to keep himself in control. **Mechanised friendship**—friendship which had been given the form of mechanical contrivance because it was shown by embracing etc.

So as to......friendship—Henchard used to put the pressure of his arm on the youngman in such a way as to weight him down and the latter found it impossible to keep standing under the pressure, but did not happen any more because Henchard was no more very friendly with the young man. **Solitary confinement**—a form of imprisonment in which the person is kept alone in a room and has nothing to do with other inmates of the prison (اکیلے کمرے میں قید رکھنا).

Para 2. **Rolled on**—passed on.

A day of......place—an important national event had happened and it was suggested that it should be celebrated through out the country.

Para 3. **Made no response**—did not appear to feel like celebrating the event. **Broached the subject**—talked on the matter (معاملے کا ذکر چھیڑا). **Rick cloth**—water proof cloth for covering hay ricks. **Contemplated**—planned. Thought of. **Required a shelter for the same**—he wanted to have a shelter under which the entertainment should be held. **Charge admission**—may charge a fee for entering the place where the entertainment was being given. **So much a head**—so much per person (فی کس یا شخص). **Fired with emulation**—he very much wanted to do what the other man had done. He wanted to follow his example. **Remiss of him**—that was wrong of him. He had neglected his duty.

Page 106. **Cursed quick**—very quick because Henchard doss not like the action of Farfrae therefore he calls him cursed quick.

Old fashioned......authority—The old fashioned people who were on the council of the town. **No chance of the initiative**—no chance of being the first to do that.

Fine old......worry—The majority of the council-men were old people who did not want to take any responsibility whatsoever and therefore they like the idea of letting him arrange the whole show.

Para 6. **Venerable town**—old respectable town (پرانا شہر). **Little affair**—the small entertainment which he proposed to give. **Just like a scotchman**—scotchmen are known for being stingy (کنجوس). The fact that Farfrae wanted to charge people for entering the entertainment ground appeared stingy to Henchard and he said so. He decided to provide free entertainment to the people.

Who is......a head—He thought that the people would not like to pay for their admission, and therefore the scheme of Farfrae would fail entirely. **Diversions**—entertainment (شغل).

Para 7. Scarcely......consult—He could not help calling Farfrae to consult him about the matter. **Self coercion** by controlling his will cruelly (اپنے آپ کو مشکل سے قابو میں رکھا). **Refrained**—stopped. Did not do that. **Damned luminous way**—his bright manner which Henchard had begun to dislike, because it raised Farfrae above him.

In spite of himself......fiddle—He would become a second rate person doing the bidding of Farfrae because his suggestions would be better and brighter and would have to be accepted.

Only scrape......talent—He would have to follow the advice of his manager and do whatever the other man tells him

Para 8. **Applauded**—praised. **He meant to pay for it all**—the people were happy when they learnt that they would not have to pay anything for the entertainment which the mayor was going to give.

Para 9. **Elevated green spot**—a green plot of ground a little higher than other plots in the vicinity (اس علاقہ میں). **It sloped to the river**—there was an incline (ڈھلوان) leading to the river. **Henchard's exploits**—the place where Henchard was going to entertain town folk, by arranging amusements·

Page 107. *And set......eye*—He engaged men to work under his own supervision. **Greasy poles**—long sticks which had been greased (جن پر گریس لگائی گئی تھی) to make it difficult for competitors to climb on them. **Smoked hams**—ham or pig's meat which had been cooked on open fire. **Wheelbarrow**—a small wooden platform mounted on a wheel and pushed by two shafts attached to it. **A stage for boxing—a** an arena for boxing (مکہ بازی کا اکھاڑہ).

And drawing......generally—And other games in which blood was shed. **Mammoth tea—tea** on large scale.

Not forgetting his principles—he believed in entertaining people freely, and in pursuance of that principle he made arrangements for a grand to tea be given to the people who came to the entertainment. **Partake without payment**—to take part in the amusements and entertainments without paying for it. **Rampart**—Earthworks.

Awnings......head—Above that place a covering of canvas was streached (اس پر کنولیس کا چھت بنایا ھوا تھا).

Para 11. **Unattractive exterior**—the ugly outer view of. **Transcended**—was better than.

He was easy......these—He was no more worried about the possible success of Farfrae's entertainment because he found his arrangement far better than those of the youngman.

Para 12. **Over cast**—cloudy.

The wind having......in it—It was clear that it would rain. **Weather threatening**—the rain was in the offing (بارش ھونے والی تھی).

But it was......on—It was so late, and he had made so many arrangements already that he could neither make changes in the enterainment nor put it off to some future date. He therefore continued his preparations.

In an hour......prognosticated—In an hour's time the rain became very heavy and one could not say when it would stop. **Prognosticated**—foretold (پیشین گوئی کرنا).

Para 13. A number of......field—Some people had come to the field by braving the rain and bad weather.

By three......failure—By three o'clock it was clear to Henchard that his plan was going to fail.

Dripped water......liquor—The smoked ham on the top of the poles was thoroughly wet and the smoke on it was being washed down by rain water. The washing had the brown colour of liquor.

The grain......tablecloths—The tables became so wet that one could see the wood of their tops under the table cloths.

Page 108 *The awning......under taking*—The rain fell through the uncovered sides of the canvas covering and it was useless to enclose the sides at that late stage. **Æolian improvisation**—the wind was blowing so fast that it produced strange muscial sounds as it struck against the tent ropes.

The whole erection......knees—The awning ultimately fell down covering the people who stood under it, and they had to get out by crawling on their hands and knees (گھٹنوں کے بل چل کر).

Para 14. **Storm abated**—the storm came to end.

A drier......bendes—a dry breeze began to blow and it dried out the grassy reeds.

Para 17. **The body of them**—the majority of them. The main part of them.

Para 19. *Then the......day*—Then they are very foolish people.

Para 20. **Moodily**—in bad humour (غصہ سے). **Gallantly**—bravely. **Melancholy appearance**—sad look. Ugly look.

Proceedings......suspended—The entertainment was to be discontinued.

Para 21. **Promenaders**—people who were about for pleasure.

He soon saw......himself—He soon noticed that everyone was walking towards one place—the place where Farfrae's entertainment was going on. He decided to go there himself. **Stringed bands**—a band carrying stringed instruments as compared to brass ones.

Gigantic......ropes—A huge tent had been very cleverly erected there without the help or poles or ropes. Thus Farfrae had managed the show without spending a big sum on it.

Page 109. The avenue of sycamore—the road which ran amongst the sycamore. **Closely interlaced vault**—the place had been covered by the branches of trees which had connected themselves to each other (شاخوں نے ایک دوسرے سے مل کر اسکو کمرے کی شکل دے دی تھی). **A barrel roof**—a roof of a semi-cylinderical shape (گول سی چھت).

The end......open—Farfrae had not over-looked the possibility of that weather so that he had closed the roof from the side from which the wind was likely to blow. This protected place from rain. **Interior**—inner part.

Para 22. **Nave of a church**—the body of a church from the inner door to the choir, usually separated from the aisal from pillars. **Gable**—a triangular wall.

But the scene......devotional—There was nothing religious in what was going on in the pavilion. He means that dancing and revelry (رنگ رلیاں) was going on there. **Reel**—lively dance in which the dancers move in circle. **Fling**—a jump in the course of a dance **Usually sedate**—usually serious and self controled. **Wild high lander—a** wild inhabitant of Scotland.

Flinging......tune—he was jumping and dancing in harmony with the tune of the music.

Then he......faces—He noticed that the women present admired Farfrae very much for his talent of dancing. **Exhibition**—show. **Unlimited choice of partners**—Almost every woman present there was prepared to dance with Farfrae, so he could make his choice from a huge group. **Coming-on disposition**—in a mood to come and dance with him.

He had an......he—As he was thoroughly conversant with the art of dancing, all woman were prepared to dance with him. He could chose his partner out of a huge group.

Para 23. **Ball-room**—a dancing hall (ناچ گھر).

Her eyes......light—In her eyes there was a great wish that

Farfrae should dance with her. **Correggio**—(1494-1554). He was a famous Italian painter. He was distinguished by understanding the effect of light and shade, which he showed in his painting.

As if Nature......creation—The eyes of Elizabeth looked so beautiful as if Correggio the famous Italian painter had advised nature when it was creating them.

The dancing.........spirit—The dancing went on without showing any sign of coming to an end. **Disposed to**—wishing to. In a mood to (خواهش کرنا).

He did not......frequent—He did not want to stand in the light because he did not want to be seen by the people around him. So he went to a darker corner. The people around him did not know who he was and talked about certain things which he did not want to hear. Hardy points out that the criticism of the mayor had become quite frequent and what the people were saying was nothing extraordinary.

Para 24. Henchard's rejoicing......this—Henchard's entertainment was very poor as compared to that of Farfrae. **Head-strong stuntoll**—a very great and wilful blockhead. **Beak place**—cheerless place.

Para 25. It was not......wanting—It was not only in such matters that the mayor was a fool. So they thought that the mayor was a thorough fool, in all matters—business as well as entertainment.

His accounts......came—When Farfrae went to work for Henchard, his accounts were absolutely complicated. It was Farfrae who settled and arranged it for him.

Reckon..... paling—When he wanted to count his sacks, he used to put chalk marks on the ground as if he was drawing the fence of a garden. This shows that the mayor did not know any proper method of accounting.

Page 110. *Weigh......lift*—He used to lift the tresses in his hand to find out their weight.

Judge......chaw—He used to chew the hay in his mouth to see what quality it was. **With curse**—in ill humoured manner. **Accomplished**—polished. **Ciphering**—counting arithmatically. **Mensuration**—measuring mathematically (پیمائش).

Then the wheat......once—According to those peoples the wheat supplied by Henchard was so bad that one could feel the smell of mice even in the bread made from it. They said that Farfrae had a plan for purifying it to such an extent that no one will ever think that there had been mice in the store house. Every body is full of him. Every one is talking about Farfrae.

Para 26. He won't......good-now—He will not be able to keep Farfrae with him for a long time.

Para 27. Or if he do......year—Henchard thinks that if he retained Farfrae any longer he would lose all the importance that he had won during the previous 18 years. The people would think that all his success was due to Farfrae and his failures were his own.

Para 28. Toned down his movements......by standard—He was dancing with Elizabeth and as she was not a good dancer he tried to dance as slowly as possible, but even then he was doing so with so much energy that his foot marks were left on the dancing floor, and he impressed the people. **Demurer gait**—slow movement

The tune......it—The tune of the music was such that Elizabeth attracted by it began to dance.

Para 29. **Vagaries**—freaks. There was nothing wrong in what Farfrae had been doing but because it had brought about the ruins of Henchard's entertainment, he showed his dislike for it by calling it vagaries.

You can......vagaries—Henchard told Farfrae that he should pack his belongings on the next day and take some rest after the activities of that day. He meant to give him a notice that his services were not required any more and therefore he should get ready to quit. **Antagonistic glare**

—to look angerily at a person as if he was his enemy (غصہ سے گھورنا). **Opposition randy to yours**—an entertainment given in opposition to one arranged by you.

Jacks......he—The alderman told Henchard that his employee had been as successful in arranging that entertainment as he was, rather the former had proved better and had brought about the failure of the mayor's entertainment.

Page 111. *Para 31.* **So far afield**—at such a great distance from the town.

You should...........book—You should have learnt from Henchard. **He's beat you**—has defeated you, has been better than you.

Para 32. **Top sawyer**—the better man.

He'll......him—He would soon prove to be better than you, and every one will follow him. **Jocular**—a laughing man (مذاق کرنے کا عادی).

Para 34. **Strongly traced**—on which lines were deeply marked. **Verbal inscriptions**—writing in words.

The young man.........assented—Farfrae could clearly see that Henchard was quite serious in dismissing him therefore he said yes to what Henchard was saying. **Deplored defect**—showed sorrow at the fact that Farfrae was going away.

Para 35. His heart:.....done—He felt worried about what he had said and done because he realised that he would not like to send away his able manager.

He found........word—He found that on that occasion Farfrae was going to take his dismissal literally and would go away.

Chapter 17

NOTES AND EXPLANATIONS

Page 111. *Para 1.* **Assenting to dance**—agreeing to

dance. **Nodding acquaintance**—a person whom she knew only from a distant (دور کی واقفیت تھی). **Enlightened her**—told her about the matter. **Treading a measure**—dancing. **Mixed throng**—a crowd of different kinds of people.

As the mayor's......pavilion—She learnt that as the daughter of the mayor it was below her dignity to dance in such a crowd as had collected in the dancing pavilion.

Para 2. **Glowed like live coals**—she blushed deeply and became as red as burning coal. **Dawning of the idea**—as she thought. As the idea came to her mind.

Her tastes......disgrace—She realised that her tastes were not as good as her position as the step daughter of the mayor demanded. Therefore she was likely to bring her father in disgrace by behaving wrongly.

Page 112. *Para 3.* **Conventionality**—following the established rules (رسوم پر چلنا). **At her own pleasure**—whenever she wished to do so. **Vaults of living wood work**—closed room like places because the trees were growing all around them so as to cover them completely. **Reflecting**—thinking.

Para 4. **Signified with dismissal**—showed that he had been thrown out of his job.

Para 5. Over coming......corn merchant—He was trying to control the sadness which his quarrel with Henchard had given him.

Para 6. **Its like**—it is likely.

Para 10. I fear......or together—He told her that Henchard appeared to have become angry with him because he had arranged that ball. He thought that his dismissal was on that account and that he might have to go to America to build up a new career for himself.

Para 11. **Melancholy prospect**—a sad future (اس کا مستقبل تاریک تھا).

Letting it off......her—She breathed out her sigh in parts so that he may not hear it because that would have told him that she loved him and she considered it immodest.

Para 12. I wish......me—He told her that if he were a rich man and her step father had not been offended with him he would have asked her to marry him. But as things were he could not do so.

Para 13. **Incompetently silent**—very silent, rather foolishly.

Thus afraid......another—They were afraid of one another. He did not have the courage to propose to her, and she did not have the courage to give him a hint of her own feelings towards him, which would have brought out a proposal from him.

Page 113. *Unconsciousness......stopped*—Realising this they stopped because they did not want to be seen together at that hour of the night.

Para 14. **On a fools' errand**—uselessly. Without any object in view. **Undulating tones**—his voice was rising and falling.

Para 18. It might have......another—Farfrae had rightly guessed that they might have been sent there with the object of bringing them together. They might have hoped that in that way Farfrae and Elizabeth would fall in love with each other and would get married. Farfrae was again suggesting that he was in love with her and if she had given him some encouragement he would have proposed to her.

Para 21. **What am I at**—what am I doing? **Pulled up breathless**—stopped breathless because she had been running all the way.

Para 22. Fell to conjecturing......would—She began to think what could be the meaning of Farfrae when he told her that he would like to ask her something but could not. She understood that he would have proposed but could not. **Enigmatic**—ambiguous.

Knowing......surprised—Elizabeth knew that Farfrae was becoming more and more popular with the town people and therefore Henchard would soon begin to dislike him because he could not tolerate a rival. Therefore when Farfrae told him about his dismissal she did not feel surprised. **Occult breathings**—mysterious words (عجیب الفاظ).

His occult......respect—She thought that he was not going to leave the town in spite of his dismissal because he told her that he would ask the question on some other occasion, and that could only be if he stayed on.

Page 114. *Para 23.* **Caligraphy**—hand writing (خوش خطی).

The letter......distressfully rather—Elizabeth wrote her own name on a slip and placed it after the word dear. She then imagined that it had been written by Farfrae. For a short while she felt very happy because she wanted Farfrae to write those words to her but then she began to feel sad because she knew that could not be.

Para 24. **Dispense with each other**—they had decided to say good bye to each other (ایک دوسرے سے علیحدہ ہو گئے تھے).

Elizabeth-Jane......the cause—Elizabeth-Jane was much disturbed to find that she was very anxious to know whether Farfrae was leaving the town or staying in Casterbridge. By this time she had fully realised that she was in love with Farfrae and did not like it because of his relations with Henchard.

Para 25. **Her heart fluttered**—her heart missed a beat because she was very happy at the news. **Address her so softly**—talk to her in such loving tone. **Passing impulse**—a temporary feeling.

Para 26. **Fleeting love at first sight**—love which is born suddenly and passes away after a short while. **Lumi-**

nously—brilliantly (شاندار). **Much lower key**—a much less brighter tone.

By this time......outside—She thought that Farfrae must have found out by then that her mind was not as accomplished as she appeared to be physicaliy beautiful.

Para 27. **Mock pleasantry**—in an artifically pleasant manner.

That carried......it—Which was painful for her.

When she......you—Whenever she felt that she loved him much, she reminded herself that she should not think in those terms because he was not in love with her.

Page 115 *Para 28. Farfrae did not......longer*—Farfrae was not prepared to tolerate his anger any more. **Incensed beyond measure**—became very angry.

What the young......alternative—When Henchard learnt that Farfrae was going to start a business of his own he felt very angry with him. **Coup**—successful stroke (کامیاب حمله). **Long reign of self control**—a long period during which he had kept himself under control. **Unruly**—irregular, something which is not under control (بے قابو). **Volcanic stuff**—something that bursts out. **Rind**—outer crust (باهر کی ته یا چهیل).

Those tones......Fair—The way in which Henchard talked clearly showed that although he had been keeping himself under control for a long time yet he was the same fiery person (جوشیلا شخص) who had sold his wife at Weydon Fair. Thus Henchard was uncontrolably angry to learn that Farfrae was going to compete with him. He thought him too below himself to do that.

Para 29. Without a sound......voot—He had not even a a good pair of shoes to wear. **Help him to a living**—I

gave him a job. **Name your own price**—work on your own terms.

I'd have......time—At one time I would have stood by him to the last. I would have done everything for him. **Defied me**—opposed me, challenged me (میرا مقابلہ کیا).

I'll......now—I will now compete with him. **Over bid**—to buy at a higher price than another (زیادہ قیمت دے کر مال خرید لینا). **Stripling**—a very young-man. **Varden**—farthing (ایک چھوٹا سکہ).

If can't......varden—He declared that if he could not defeat a youngman like Farfrae in competition, he would not think much of himself.

We'll......there—He means that Farfrae had a wrong notion that he did not know his business. He would show him, that he knew it, by ruining him in competition.

Para 30—Did not......respond—They did not agree with him and therefore did not reply to what he said. As a matter of fact Farfrae had become so popular in the town that no one wished his ruin except Henchard. **Made to wince**—made to feel hurt.

Para 31. Recollect something......satisfaction—He remembered with a painfull satisfaction that Farfrae was in love with Elizabeth and decided to stop their further meetings in order to punish him **Appeared alarmed**—he appeared disturbed.

Page 116. *Para 32.* **Nothing to find fault with**—He tells her that he is not finding fault with anything that she had done. He assured her that she had not done any wrong. **Observing her concern**—noticing that she was worried (آسکی گھبراہٹ دیکھ کر). **'ee**—thee you. **No blame to you**—I do not blame you for that. **Hearken**—listen to what I say. **Sniff and snuff**—little talk. Just ordinary things.

Have you......at all—He asked her whether he had made

to him any promises about marrying him, or whether their love affair had gone beyond ordinary interest in each other and ordinary little talk between people knowing each other.

Para 39. He's an......house—He is an enemy to my family. He means that the whole of his family should regard him as an enemy, and should have nothing to do with him.

Para 40. **In heavy hand**—he was not accustomed (عادی نه تها) to writing, therefore he wrote laboriously.

Para 41. **Be as strangers to each other**—you should not have anything to do with each other. You should behave as if you do not know each other.

She on her......from you—She has promised that she will not talk or communicate with you, and would not let you make any further amatory advances (اظہار محبت) towards her.

You will......her—You will not do anything to force your expressions of love on her against her wishes (آس کے سامنے زبردستی اظہار محبت نه کرو گے).

Para 42. **To have had policy**—to be wise enough to see the thing. To have sense enough to appreciate something. **Modus vivendi**—the way to resolve the dispute between contestants (جهگڑے کو حل کرنا).

One would......son-in-law—Ordinarily Henchard should have been wise enough to have let Farfrae become his son-in-law because that would have brought their enemity to an end, they would have been able to pull on as friends in spite of the differences which had arisen between them. But that did not happen. He was too straight-forward a man to do anything like that. **Buying over a rival**—winning a rival by paying him, or showing concessions to him. **Headstrong faculties**—headstrong nature (تیز طبیعت).

But such......faculties—The mayor did not like winning over a rival by making him marry his daughter. He believed in a fight to the bitter end, and was going to begin one just then. **Finesse**—cleverness. **Hopelessly at variance**—was absolutely opposed to. He did not like it at all.

His diplomacy..... buffalo's—He went to extreme in all matters and like a buffalo believed in directly striking his enemy without looking at the consequences (نتائج کی پرواہ کئے بغیر)..

And his wife......gladly—Susan would have loved to get Elizabeth married to Farfrae but she had not suggested that to Henchard therefore he never thought of the plan.

Para 43. With every......customers—Farfrae had decided that he would not deal with the customers of Henchard with result that there will be no trade rivalry between them.

Page 117. *There was...spare*—Farfrae thought that both he and Henchard could do business in the town without competing with each other, because there was so much business to be done that the presence of one would not affect the business of the other. **Sagacity**—wisdom.

With his......of it—He was so wise as to see the possibility of his being able to make money from that business.

Para 44. **Trade antagonism**—trade rivalry, competition (تجارتی مخالفت). **Good repute**—famous as a good business man.

Note. Farfrae began like a good business man and decided that he would not like to win over the customers of Henchard. Even when they came to him of their own accord he did not do business with them.

Para 45 **To take business from him**—to take his customers from him.

Para 46. **Over-mastering force**—superior force which defeated them. **Worthies**—respectable people.

Whatever......in—What he did proved profitable for him. **Jacob in Padam-Aram**—Jacob was son of Isaac and Rebekah. He robbed his brother Esau of his father's blessings and his birthright and was sent away to his uncle Padam Aram by his mother to avoid an open quarrel with Esau, Jacob promised to serve Labab and received as his wages all the speckled and spotted (جن کی کھال پر اشالات وغیرہ تھے) sheep and goats horn in the flock. Now though Laban tried to prevent the birth of such sheep and goats by giving them away to his sons overnight, yet Jacob so contrived (ایسا بندوبست کرتا تھا) that the stronger of the flock gave birth to sported and speckled sheep. Thus in spite of Labab. Jacob prospered (وہ امیر ہوگیا). Similarly in spite of all that the mayor did Farfrae went on prospering. **Ring straked and-spotted**—the reference is to Jacob who was to take only the spotted and streaked (جسپر لکیریں بنی ہوں) sheep and goats from Laban. **Multiply and prevail**—would increase (بڑھیں گے اور کامیاب ہونگے).

Para 47. **Character is fate**—the fate of a man is determined by his character. Thus there is nothing called fate, the course of man's life is determined by his own qual'ties—good and bad. **Novalis**—(1772—1802) a German poet and mystic, who was introduced to the English reader by Carlyle, who pescribed him as the most ideal of idealists. **Just the reverse**—just the opposite of. **Inaptly**—wrongly, improperly. **Faust**—Faust is the hero of Goethe's drama of the same name. He made a pact with the devil, and was indulged by the latter in strange passions and pursuits. **Vehement gloomy being**—a sorrowful man with strong passions and energy. **Quitted**—left of.

Who had......better way—Henchard had risen in life and therefore set himself apart from ordinary people but he was not polished, cultured or educated enough to know what he should do, and how he should behave.

Para 48. **Discontinue attentions**—not to visit or woo

Elizabeth. **Superfluous**—which was not needed. **Cogitation**—thinking about the matter (غور کرنا).

It would......then—Romeo loved Juliet but she belonged to a family which was at enemity with his own family. But he braved all dangers and met her in her house, and won her love. But Farfrae decided that at that stage he would not do anything to meet Elizabeth at her house, because Henchard was his enemy just then. **Incipient attachment**—the love which was just beginning. **Stiffled** killed, destroyed.

Para 49. **Collision**—striking against a thing. **In sheer self defence**—only to save himself. **Mortal commercial combat**—business competition to death.

A time came......combat—Henchard was bent upon creating difficulties for Farfrae, therefore ultimately the young man had entered into competition with him in spite of his wishes of not doing so. It was a terrible competition, which was going to end badly. **Parry the fierce attacks** meet the powerful attacks of the otherman.

Parry......avoidance—In fighting with swords there are two ways of meeting an attack, by avoiding the otherman's blows, and by hitting him back. As the first proved unsuccessful because Henchard went on advancing and harming Farfrae the latter began to fight back. If he had not done that he would have been completely crushed in that competition.

Page 118. War of prices—both of them were competing with each other in buying at higher prices and selling at lower ones. **Northern insight**—the understanding of the Scotchman. **Southern doggedness**—the determination of the southern people. **The dirk against the cudgle**—skill is required for the use of dirk whereas one can fight with the cudgle by mere strength. According to Hardy, Henchard was using the cudgle because he wanted to crush the other man by his financial strength only, whereas Farfrae was a wise and clever businessman and intended fighting back with his superior understanding of the trade.

Henchard's......mercy—Henchard was trying to compete with Farfrae by buying at very high prices which the other man may not be able to pay. But in this he could ruin Farfrae only if he could starve him out in one season. If the other could keep going for some time, Henchard was likely to be defeated because he could not afford to sustain losses after losses just to defeat Farfrae.

Para 50. **Encountered each other**—met each other. **Thronged about**—walked about in great numbers. **Weekly course of their business**—the market used to be held weekly and the farmer came to it once a week. **Invariably**—always. **Gazed stormfully past him**—walked past while looking at him angrily.

Like one......wrong—If the mayor had suffered any losses it was on account of his own wish to defeat and throw out Farfrae, but he foolishly thought that that was the doing of Farfrae, and therefore hated him the more. **Snubbed manner**—he showed that he had accepted being looked down upon by the mayor (جھڑک کھائے ہوئے شخص کا انداز). **Appease him**—allay his anger (غصہ کم کرنا).

Nor did......appease—Farfrae tried to behave as if he recognised the superior position of Henchard and was prepared to be friendly with him on less than equal terms, but this did not raduce the anger of the mayor. **Staring new letters**—this name was newly written, therefore it appeared to comparatively more bright. **Stung into bitterness**—he was very angry to learn that Farfrae had got a stale in the marketroom. **Bellerophon**—son of Glaucus, kin of Corinth and a hero in Greek mythology. He slew his brother and fled to Argus. There the Queen complained against him falsely, and he was sent to Lycia with a secret letter to its king Jobates that he should be killed. The king however, gave him various tasks to perform, including the slaying of the monster Chimaera which he performed successfully. **Cankered in soul**—wounded in soul. He was very much angry at this new development.

Para 51. **Inadvertently alluded**—forgetfully referred to the name of Farfrae. **Her favourite's movements**—Farfrae was her favourite because she wanted that Elizabeth should be married to him. **Implore her**—request her.

Are you......enemy—His enemity with Farfrae was so great that any one who mentioned his name was considered by him to be his enemy. So even his wife was not allowed to mention the name of Farfrae in the house.

Chapter 18

NOTES AND EXPLANATIONS

Page 118. *Para 1.* **Box passenger**—the passenger who sits on the top of the coach.

As the box......highway—The passenger sits high up on the coach and can see the condition of the road ahead. Therefore where the road is broken he can foresee that there will be a jerk (دھکا) in store for the passengers when they reach the place. Similarly Elizabeth had expected that her mother would not live too long, because she was not keeping good health.

Para 2. **Moments of irritation**—at times when he was angry.

Page 119. *They burnt......night*—They kept by her bed side through out the night because her condition was critical. **She rallied**—she improved.

Para 3, **Who had been staying up**—who had been keeping awake at night.

And had......again—He had not expected to receive a letter from Lucetta after he wrote to her about the return of Susan, and sent her some money as compensation for the wrong done to her.

A vista......enactment—It reminded him of the affair he had with her. It is to be remembered that he loved her, and it must have been quite pleasant for him to think of

that part of his past life. **Unimportant finale to conjecture**—he read it as the last act of the drama about which he had been thinking a little while ago when he held it in his hand. Thus even before opening the letter he had enjoyed the pleasure of reliving the past, and the letter did not hold any pleasure for him. **Straightforward** —correct, proper, gentlemanly.

Para 5. **Landing me in such a dilemma**—putting me in such an awkward position. **Ill-advised acquaintanance**—she tells him that they should not have known each other, it was a mistake on their part. **Intimacy with you**—having sexual connection with you (نا جائز تعلقات ہونا).

Para 6. To overlook......feelings—Which I wrote to you during the period when I was strongly in love with you. **Pestered you**—troubled or bothered you (تمہیں تکلیف دی). **Particulars of the position**—more details about the position, **Inconsiderate my reproaches were**—I was wrong in reproaching (برا بھلا کہنا) you at the time.

Para 7. **Outside this isle**—it should be kept secret from other people, no one should know of it except us two.

Now you......isle—Now that she could not marry him she wanted him to keep their affair a secret so that she might marry elsewhere. If the scandal became public it would not be possible at all. **Trifling articles belonging to me**—small things which she might have given to him in the past. **In first abandonment of feelings**—at the height of my feelings when I first fell in love with you.

Para 8. For the handsome......thank you—She thanked him for the money that he sent to her to compensate her for the wrong that he had done to her. At that time she was poor and needed the money. Moreover she loved to be gay and was not averse (خلاف نہ تھی) to receiving money from him. We will see her lack of principles in the chapters which follow. **Packet boat**—a boat which carries mail

from one port to another. It also takes along passengers and goods.

Page 120. Changes horses—the old coaches of England used to change horses at different stages so as to make it possible for them to undertake long journeys at a stretch. **Paisley shawl**—shawl in soft bright colours resembling a Kashmere shawl originally made at Paisley in Scotland.

Para 10. **Breathed heavily**—it was because he felt sorry for the woman.

Upon my......indeed—He says that if ever his wife died and he could marry Lucetta he would do so because it was his moral duty to help her in that way.

Para 11. **Contingency**—the happening of something conditional on another thing. Here his marriage with Lucetta was conditional on the death of Susan.

This plan......times—It looked as if Lucetta had asked him to deliver the letters personally to her simply to create an opportunity to talk to her about the past. **Acquiescing thus far**—in going that far to do what she wanted.

Para 13. **Modify her arrangements**—to change her plans for travelling. **Not without a sense of relief**—he felt relieved because he was afraid of the emotional impact of the meeting.

Para 14. **Taper**—light. This was to be used to melt the wax for putting a seal on the letter. **Directed it**—wrote the address of the person to whom the letter was addressed.

Not to be......wedding day—In this letter she had informed Henchard about the parentage of Elizabeth and she wanted it to be opened only after she was married so that her future might not be badly affected by the revelation. One feels that it was foolish on her part to open that matter once again, because she believed that Newson was dead. But perhaps she did not, and had only thought so for a

while so that she might not be disturbed by her conscience for leaving him.

Page 121. Last toss-pot went by—the last drunkard went home.

Between......himself—That is the time between midnight and dawn.

The time......stairs—Both the time piece and the clock ticked as if they were competing with each other.

Seemed......gong—As she heard the sound she was so overpowered by it that it appeared to her that the sound of the ticking was like the noise made by a song. **Subtle-sould**—the girl who had a serious nature. **Wand**—magic stick. **Terrestrial constraint**—the restriction levied on the world. This thought came to her mind because she had realised that her mother was on death bed and would soon pass out of this world.

Para 17. **Roused**—awakened her.

Para 19. It was......it—She told her that she had done that so that they might meet and that meeting might make them fall in love with each other. She hoped that she would marry him ultimately. **'Twill out one day**—she tells Elizabeth that the reason will be known one day. The reason was that Elizabeth was not Henchard's daughter and Susan wanted to have her settled down at the earliest so as not to make her a burden on Henchard, and also to see her well settled before she died. She had disclosed that reason in the letter she had written to Henchard and therefore told her that it would be known one day.

Page 122. Blinds were drawn—the curtains are lowered on the windows in a house when some one has died. So this showed that some one had died at the house of Henchard.

Para 27. It was......well—The water from the town pump was purer than the water in the other wells, so the people of the village used to come to the pump to collect water, whenever they had enough time to do that.

Para 28. That a'......tending—She did everything that should have been looked to. She was a very careful woman. **My last breath blowed**—I have breathed my last (جب میں مر جاؤں).

Para 30. Why should......extent—Coney dug the pennies which had been burried there because he thought there was no reason why the wishes of a dead person should be respected. On the other hand he believed that the living should enjoy the money which the dead woman wanted to be wasted by being buried in the ground. This was of course wrong on his part because the last wishes of the dead are usually respected.

Para 31. **Cannibal deed**—this was acting like a cannibals (مردم خور) because the cannibals do not show any respect for the dead and eat them.

Para 32. I won't......it—I will not accept this opinion.

I don't see......it—I do not think that there was any harm in doing that. It was quite alright.

Page 123. Doxology—formula for praising God. **Skellinton**—skeletons (پنجر). **Respectable skellintons**—the bones of dead people belonging to respectable families. **Varnished for 'natomies**—which might be polished for teaching anatomy to students.

I wouldn't .....work—In the olden times when there was no law in England by which skeletons might be acquired for medical research, a regular class of corpse-thieves (مردے چرانے والے) had grown up. They stole dead bodies and sold them to doctors who in turn used them for research and for teaching anatomy to their students. Longways tells them that he would steal dead bodies only if he was out of work and needed money rather badly. This shows that he too belonged to the lowest class like Coney. **Throats get dry**—one wants to drink. So he thought that it was alright for a man to steal that money and drink wine with it. **No treason in it**—no crime in it.

Para 33. **Hinder that**—stop the happening of that thing.

Chapter 19

NOTES AND EXPLANATIONS

Page 123. *Para 1.* **Sat conversing by the fire**—they were sitting by the fire and were talking to each other. **Funeral**—burial, and the ceremonies preceding it (جنازہ). **Acrobatic flame**—a flame which was jumping about. **Poised on a coal**—the flame was burning on top of a coal.

Called from......respond—The light was so dim and the flame was jumping about in such a way that everything appeared to be smiling in its light. **Pier glass**—large mirror occupying the wall between windows. **Gilt columns**—the mirror was supported on either side by gilt framing shaped as columns. **Entabulatures**— the ornamental architecture above the columns. **Rosette at the bottom**—rose shaped ornamental figure.

Para 6. I am......not—This is what made the thing painful. Henchard felt sorry when he learnt that he was not remembered by his daughter who thought that Newson was her father.

Para 8. **Stolid loneliness**—very great loneliness. He did not like the idea that his daughter should love Newson and think that he was a kind father. **Modulated**—changed its tones.

Page 124. *Para 10.* **Dissevered from him**—separated from him. **Estrangement**—quarrel, differences which lead to a break between them. **By ignorance**—Henchard felt that the girl did not know that he was her father and therefore kept aloof from him. This was a sad thought because he was already feeling cut off from the world around him.

His mind......alone—He wished to tell her that he was her father, but there were other considerations which would make her leave her alone and keep his secret. He was

thinking of the two possibilities. **Restrain his impulse** —control the wish to tell her that he was her father.

Para 12. **Wretched parents**—parents who were suffering a lot, in this case out of shame. **Owning this to you** —telling this to you, admitting it to you.

Para 14. **Screened nothing**—hidden nothing.

But he showed......better man—He would have told her everything, including the sale at Weydon fair and other things but he did not do so in consideration of the age of Elizabeth, and because he thought it improper to talk such things to a girl. According to Hardy he was a rough and rude man therefore he was being nicer than his nature would permit him to be, when he kept those thing back. **Agitated**—disturbed, troubled (پریشان). **Corroborated** —the things she remembered and what he said were quite in conformity with each other so that she could believe that he was telling the truth.

Para 16. **Vehement pathos**—with deep and strong sorrow.

Page 125. Don't take against me—do not become my enemy. Do not dislike me. **Grasping**—holding. **Used your mother roughly**—treated your mother badly.

Para 17. **Confront him trustfully**—face him with confidence (اعتماد سے سامنے آنا). **Avowal of Joseph**—Joseph the son of Jacob was sold into captivity by his brothers. He was taken to Egypt where he rose to be the minister of the Pharoah. Years after when his brothers came to buy corn in Egypt, Joseph recognised them and had them brought to him. They knew him not till he revealed himself to them and asked them about his father. "And his brothers could not answer him and they were troubled at his presence." (Genesis 45.) Similarly when Henchard revealed himself to Elizabeth she could not face him and was troubled to meet his eye.

Para 18. **In jerks**—in broken words and sentences.

Before she......reappeared—He came back into the room after a short while before Elizabeth had recovered herself from the shock which the news had given her.

Para 19. **Surname**—the second part of the name. Here it is Henchard. **As if by choice**—as if you were taking it because you like the name.

Para 21. **Usage is everything in such matter**—in such matters one should follow the accepted rules, or conventions of society.

Para 24. **I'd rather**—she is so much shocked by what had happened that she did not want to have a light in the room because in that she would have to face her father, and she wanted to avoid that.

Para 26. **Fender**—steel frame round the fire place. **Dictation words**—the words which he was speaking.

Page 126. Fastened up—folded and put in an envelope.

Para 27. **Blaze of satisfaction**—feeling very happy at that. **Emitted**—thrown out. He was throwing out happiness which means that he appeared very happy to all around him **Carried his point**—succeeded in a matter. Convinced others.

Para 28. **Bewildered**—confused, astonished (حیران و پریشان). **Filial sense**—the feelings which the children have for their parents.

Adjust......gravity—Before she could feel that her father was Henchard and not Newson, and therefore her love and affection should be transferred to him. **Genial sailor**—good humoured sailor.

Para 29. **Emotive**—loving. **Choleric**—angry.

He was......necessity—He belonged to the class of people who must have some one on whom they should shower their feelings. They must have some one to show love to, and

some one to hate, otherwise they are not happy. **Craving of his heart**—his wish.

And now......fear—He very much wanted to tell his daughter that he was her father, during the life time of his wife, but Susan did not let him do that. After her death he felt no hinderance in doing that, and thereforo made the disclosure.

Para 31. **No practical hand**—she was an impractical person. She could not do anything well.

She had overlaid......same—She had placed a lot of wax on the upper part of the paper without putting a little on the other side. Naturally the wax did not stick properly and broke loose (کھل گیا).

Page 127. *Henchard had no......respect*—Henchard thought that the instructions outside the letter were very important. Moreover he did not think that he should follow the wishes of his wife in all details because he had no respect for her. He therefore decided to open the letter and see what she had written in it. **Trifling fancy**—some little or foolish thought. **Curiosity**—liking to know something. **Scan the letter**—read the letter, not very carefully.

Para 32. Filled up the ache I felt......loss—She healed the wound caused by the death of the other girl. She consoled me for the loss. **As you may judge**—as you may think fit.

Para 33. Through......miles—He could look at the whole of his and his wife's life through the letter, and all the pain and shame of the past came back to him once again. **Twiched**—this was due to feelings of angar, and suffering.

Compress his......better—He shrank his body as if he was trying to bear the suffering. **Affliction**—suffering. **Scourging**—beating, suffering (دکھ تکلیف). **Blasting disclosure**—this terrible, and shocking news about the identity of Elizabeth-Jane.

Para 34. His wife's......fully—Now he could understand

completely why his wife did not want to let him change the name of the girl to Henchard. *Honesty in dishonesty*—she mixed up honesty and dishonesty. She was dishonest only when she could not help it, but even in doing that she tried to remain honest. In this case she had been dishonest in so far as she suggested to Henchard that Elizabeth-Jane was his daughter and honest in not letting her name be changed, and in informing him about the true identity of the girl in the later.

Para 35. **Unnerved and purposeless**—he was incapable of thinking or acting for about two hours.

Para 36. **Breathing profoundly**—she was breathing heavily *i.e.*, she was fast asleep.

Page 128. **Shading the light**—putting a shade on the light so that the girl may not wake up when a light suddenly shines in her eyes. **Slantwise on her face**—it did not fall directly on it, but was thrown there from a side angle. This was done so that she might not wake up. **Regarded her feature**—looked at her face to see whether they were like him or like those of Newson. He wanted to be definite about the parentage of the girl.

They were......dark—The complexion of the girl was fair whereas he was dark. **Preliminary**—a thing done before beginning the real affair (ابتدائی معاملہ). **Genealogical facts**—the facts connected with the heredity of a person. **Ancestral curves**—the curves or features which one has inherited from one's parents. **Dead men's traits**—the qualities which the dead ancestors have given to the child.

Which.........overwhelms—These features cannot be seen during the day because one is moving about the activity hides these qualities.

Note. According to Hardy when one is sleeping one can see and distinguish the features which one had inherited from one's elders. During the day those features are hidden beneath activity and liveliness of the person con-

cerned. Henchard wanted to look at the girl at night to find out definitely whether he was the father of the girl or not. If he was, some of her features would be like him. **Statuesque pose**—a pose in which she looked like a statue because she was lying motionless.

In the......reflected—In that peaceful pose it was clear that she was very much like Richard Newson.

He could......away—He could not tolerate looking at her for long and ran away from the place. This showed that his previous strong love for her was transformed into hatred when he learnt that she was not his daughter. His greatest wish was balked (نا کام هو گئی) by this discovery and there was bound to be a strong reaction to that.

Para 38. Misery taught......of it—He had been poor and miserable in the past and he had learnt to tolerate misery with defiance. **She was beyond him**—Susan was already dead therefore he could not avenge himself on her for what she had done to him. **Fiend**—devil. **Concatenation of events**—the series of events linked together.

Scheme of some..... him—It is a scheme made by a malignant spirit (بری روح) to punish him.

He could not......him—He thought that some spirit had planned all that happened that night simply to punish him. Because at first he disclosed to the girl who he was, and when she agreed to treat him as her father, he found that he was not in fact her father. This was a terrible shock for him, and he blamed the evil spirits for arranging it for him.

The mockery was......with him—The real tragedy of the situation was that the moment he taught Elizabeth to treat him as her father and to look for protection from him, he found that she was not at all related to him. **Ironic sequence**—the ironic way in which those things followed one another. **Impish trick**—a mischevious trick. He could not believe that the things had all happened

naturally. He had a feeling that some one had arranged them in that way as to cause injury and pain to him. **Pester John**—Pester John was a character in Oriosto's Orlando Furioso, book 16. He was a blind king of Ethiopia. Though the richest monarch of the world, he suffered from eternal hunger, because whenever his table was spread, hell-born harpies flew away with the food.

Like........food—Henchard felt that he was like Pester John because when he was going to satisfy his hunger for love and children he learnt that Elizabeth was not his child. **Infernal harpies**—the spirits who had come from hell (دوزخی روحیں).

Skirting......town—On the north eastern end of border of the town.

Para 40. **Precincts**—areas, localities. **Embodied**—showed. were.

Mournful.........life—In this area the poorer class of Casterbridge lived.

As the South.........moods—As on the southern side the richer class lived.

While in... year—In winter every one living in that area suffered from cramps, àches, rheumatism, etç, because the place was cold, and the people living there were so poor that they could not afford to look after themselves.

Page 129. Configuration—the shape.

The Casterbridge......side—If the north eastern side of Casterbridge had not been like that, the doctors of the town would not have been able to earn anything. He means that this was the disease centre of the town, and all sick people who went to the doctors belonged to the area. The other parts of the town were healthy areas, and people belonging to them seldom went to doctors.

Para 41. **Schwarzwasser**—black water. It is the name of a river in Poland. **Franciscan priory**—a monastry belonging to Franciscan monks.

Roared down......desolation—The water of the river went into the mill with a great noise, as if it was going to destroy everything near the place.

It was......statue—There was raised ground, very much like a pedestal on which a statue stands, but there was no statue on it.

This missing......gaol—This was the place where gallows were erected, and therefore the corpses of the people who were hanged there served as a statue on that pedestal. At that time the corpse was missing therefore the place appeared to be rather incomplete. Behind it there stood the country prison (ضلع کا قید خانہ). **Roaring weir**—the roaring noise which the water made as it entered the mill. **Watch the spectacle**—watched the man being hanged.

Note. It is important to note how Hardy used imagery to make his meaning clear, and suggests different feelings of the characters through them. At that time Henchard was also like a condemned man who is being hanged, because not only his crime had been brought home to him very powerfully, but his spirit had also been killed by the revelation about Elizabeth. The poverty of the people living in that locality suggests the poverty which Henchard would have to endure in the future. This walk was the forerunner of a trek to those regions in the future.

Para 42. The exaggeration......expected—It was dark and the scene appeared to be more sorrowful than he had expected. This made a deep impression on Henchard. **Lugubrious**—melancholy (افسردہ). **Adumbrations**—symbolic representations (اشارتاً پیش کرنا).

The lugubrious......adumbrations—The place appeared to be a symbolic representation of his own feelings, because he was sad like the desolate scene before him.

It reduced......melancholy—He became less bitter under the influence of the scene, and began to feel only sad. **Deuce**—devil.

Before that...... gentleman—Later on only one hangman was appointed and he worked throughout the country, going to different prisons where a hangman was required.

Para 43. **Secluded**—lonely, away from others. **Speculative**—which carries a great measure of risk.

Elizabeth-Jane......matrimony—It appeared that Elizabeth preferred to live quietly as a maiden rather than follow the risky path of marriage. **Matrimony**—marriage.

Page 130. *Para 44. He was......position*—He was such a self-willed man that he was not prepared to tell Elizabeth-Jane what he had found, and thus go back on the position which he had already taken. **Humiliation**—insult. **Hypocrisy**—deception.

His daughter......involved—He decided that because he had told her that she was his daughter he would stick to that position whatever deception he might have to exercise for the purpose.

Para 45. **Ill-prepared**—not properly prepared (صحیح طرح تیار نه هوا)

Para 47. **Prefigured**—thought of how it was to be done. Imagined. **Miserable inspidity**—a sad thing, without any strong emotional content. **Reinstation**—to place in the former position.

His reinstation......as this—He had taken Susan back as his wife because of Elizabeth, and he was sorry to find that all that he did in the matter had resulted rather miserably for him, because she had come out to be the daughter of Newson and not his.

Chapter 20

NOTES AND EXPLANATIONS

Page 130. *Para 1.* **Enigmas**—puzzles. **Ardour**—passionate vehemence (جوش).

He had......with her—He had announced the fact that he was her father with such deep and strong feelings that she thought that he loved her deeply and believed his professions in the matter. She was puzzled to find that his attitude changed towards her the very next morning and he became reserved.

Page 131. *Para 2.* **Constrained**—reserved.

The coldness......chiding—In the beginning he took no interest in her but later on began to ill-treat her and scolded her (اس کو جھڑکتا تھا). **Grievous failing**—a very great defect. **Dialect words**—words used in a region, but not forming a part of the national language. Usually educated people do not make use of such words.

Those......genteel—To the people who were really cultured and polished, those words showed that the person using them was uncultured.

Para 3. If......minute—If you stay in your place for a minute.

Para 4. **Echoed sharply**—repeated angrily.

Cood God......those—He was very angry at the use of those words and told her that they were fit to be used only by servants of the lowest type—those employed to carry kitchen wash to the pigs. **Pig trough**—the thing in which the pigs eat.

Para 8. **Reprimand**—scolding (ناراض ہونا).

The sharp......indigestion—She remembered the scolding of her father on this point and soon began to use more proper words for the dialect that she used to employ earlier.

Para 9. **Uncultivated**—uncultured. **Omnivorously**—very much, almost every thing.

Henchard......omnivorously—Henchard was an uncultured man therefore whenever Elizabeth made a mistake in a

matter of culture, he criticised her very much. This was in spite of the fact that the girl had read quite a lot and had become very cultured by that time. **Gratuitous ordeal**—very painful experience which she did not really deserve.

Page 132. *I am......pen*—I am good at writing.

Para 11. **Be jowned**—in a bold heavy handwriting.

Para 14. *Elephantine......sheet*—She began to write on the paper in a big hand. **Of her own conception**—she thought it like that (ایسا یہ خیال تھا). **Minerva**—the goddess of learning.

A style......days—In the present times a girl who could write in such a hand would have been considered a devotee of learning.

Other......then—In those days people thought differently. **Ladies'·hand**—to write like a lady, that is in very small letters. **Bristling characters**—pointed, thin letters.

Innate and inseparable......itself—He believed that a refined woman always wrote in very pointed and thin letters, and one who did not was not a lady. **Scribbling**—writing. **Change shot and sand bags**—in which the letters were very thick and big.

He reddened......her—He felt ashamed of what she was doing and blushed. **Peremptorily**—giving an order. **Dismissed her**—sent her away.

Para 15. **Considerated disposition**—the attitude of being considerate to others (دوسروں کا خیال کرنا). **Pitfall**—source of danger.

She was......labours—She was in the habit of working for herself, which was at times quite unnecessary. She would prefer to walk to the kitchen than call the servant to her room. **Coal cutters**—vessel for coal placed near the fire place for supplying coal. **Phoebe**—name of a maid in the house. **Parlour maid**—the servant who served in

rooms. **Shrank so visibly**—she clearly shrank out of fear when he said that.

Para 16. **Domestic exhibition**—what he showed at home. **Protruding needle rocks**—sharp pointed rocks which were rising out of water and from their appearance one could judge what lay under it.

These domestic......underneath—Henchard was terribly upset about things during that period, and his behaviour at home showed only part of what he was suffering, and feeling.

But his......coldness—He goes on to say that she disliked his coldness more than his anger, because coldness showed that he did not take any interest in her whereas his anger showed that he was irritated or was trying to improve her.

Page 133. *The increasing......dislike*—He was more often disinterested in her and this showed that he was beginning to dislike her more and more. **Estrange him**—made him a stranger to her, that is he became more angry with her. **Louring invidiousness**—an ill-will that seemed to be threatening with intense hatred. **Excite his animosity**—make him angry with her.

Sometimes......surname—Sometimes she found him looking at him with extreme hatred. It appeared very strange to her that he had become her enemy just at the time when she had taken his surname. She naturally thought that Henchard who had been very considerate to her during the past would be more so after he had openly declared himself to be her father.

Para 17. **Ordeal**—painful experience. **Latterly been accustomed**—of late she had began to do that regularly. **Wimbling**—tying with gilment or wimble.

Nance accepted......course—In the beginning Nance was thankful for what she gave her, but later on she thought it a routine and accepted as a matter course. **Was on the premises**—was present in the yard. **On this errand**—

for this purpose. To give something to Nance. **Deposit the provisions**—on which those things should be placed.

To arrange .....table—She placed two trusses of hay (بھوسے کے گٹھے) in such a way as to serve as a table on which the stuff might be placed.

Para 19. Why do you......confoundedly—Why do you lower yourself so much as that. He thought that it was below the dignity of his step daughter to serve an ordinary woman in that way. **Suppressed passion**—controlled anger.

Making yourself......hers—He told her that she should not work like an ordinary servant to serve a woman of such low character as Nance.

Why......dust—You will lower my reputation to nothing.

Para 20 Fired up......character—She became very angry when she heard Henchard making an attack on her personal character. **Regardless of consequences**—without caring for what might happen as a result of that.

Come to......worse—She told Henchard that if he was going to attack her character she could tell him that Elizabeth had served worse people than herself. She was hinting at the fact that she had one day served in the Three Mariners.

Para 21. Then she......sense—He thinks that she had been giving things in charity to other people also. So he says that if she had served others worse than him she was a fool who was being too charitable and had therefore lowered her respect in the eye of others.

Para 22. 'Twere......hire—She was not doing so for charity but for earning money. **Public house**—a place where wine is served.

23. **Indignantly**—angrily.

Folding......elbow—She folded her arms to show that she challenged him to ask the girl about it.

Page 134. *Para 25.* **Confinement**—Remaining indoors.

Whose complexion......colour—She had became pink and white because she remained indoors most of the time, but when she heard that challenge she become absolutely white out of fear and shame. **Anything or nothing**—is it true or not.

Para 29. **Glanced triumphantly**—looked as a victorious person does. **Sailed into the barn**—she walked into the barn very majestically.

Assuming..... victory—She thought that she would be immediately dismissed from the job therefore she decided to create an impression on Henchard when she was successful in proving her point. **Unduly sensitive**—he was very sensitive about those matters because he had been a poor man himself and had seen bad days. He should have taken a liberal view of those things.

Completely......indignity—He behaved as if he had been insulted to the limit by the behaviour of the girl. **Culprit**—criminal. Who is guilty of some offence.

Para 30. **Scathing damage**—very great harm. **Local repute**—his reputation in the city.

Henchard ......encountered her—Whenever Henchard met Elizabeth he showed to her that he did not like meeting her. He did so because he knew that Elizabeth was not his daughter, and he had been defamed by her for nothing. **Utter solitude**—complete loneliness.

Could he......quality—If he had known that when she was alone in the house she spent her time studying books, he would not have thought that she was not as low or bad a girl as he had been thinking her to be because of what he had learnt from Nance. **Incessantly**—always.

Painful laboriousness—taking lot of pains (بہت تکلیف برداشت کرکے).

Never......task—She never shrank from the work that she had imposed on herself—study of books and gaining knowledge.

If I am......own—She thought that she will do all she could to get the best education, and therefore studied as she could. **Peachy cheek**—cheek red and round like the peaches (خوبانی کی طرح رخسار تھے).

She was......works—She often began to weep because she could not understand the books that she happened to be reading. This too showed her great love for knowledge.

Para 31. Construed......being—She was not being properly understood by any one living near her, **Contiguous creature**—a person living near her.

Quenching......Farfrae—She was trying to control her new born interest in Farfrae because she thought that it was improper in view of the fact that there was no reponse from the other side.

Page 135. *That for reasons......street*—In the beginning she had chosen the rooms opening in the yard because she could look at Farfrae as he went about his work in the yard. After his dismissal she chose the rooms opening in the street because she could see him walking in it. **Zest** energy, showing a great liking for something.

Para 32. **Unsettled weather**—bad weather (بارشوں والا موسم).

Unsettled......resources—Winter set in and it became difficult for her to move out of doors, therefore she had to look to her interests in the house to keep her busy. **Firmamental exhaustion**—when the sky had exhausted all its clouds and thunder and the sun shone. These were pleasant days. **The air was like velvet**—the air blew very softly. **Curious feature**—special quality.

Its continuity......secpulture—It had continued to be used as a burial ground from the ancient days when Romans ruled England.

Mrs. Henchard's......Constantines—In the grave yard along with the dead body of Mrs. Henchard lay the bodies of the Romans buried with all the Roman formalities, and with whom Roman ornaments and even coins had been buried.

Hadrian......Constantines—The name of Roman kings who issued those coins.

Para 33. **Seeking the spot**—going to that place. **Avenues of Karnac**—the reference is to the ruins of the ancient city of Thebes in Egypt which were discovered on the site of the great ancient Egyptian temple of Karnac. The temple had a great hall of columns. On either side of the principal temple are smaller temples, one of which built by Rameses III, and avenue of sphinxes leads to the temple of Luxor. So the reference is to the silence which prevails in the ruined avenue with the silence which used to prevail in the avenues of Casterbridge at that time of day.

Business......there—The people had passed through the avenues to reach their cells where they worked and the day's work not having ended and the people not having come back to the streets, the streets contined to have a deserted look (بیابانی کا عالم).

Para 34. **Gravel walk**—the walk or path on which gravel had been spread. **Solitary dark figure**—a lonely woman in dark clothes was standing there, she was Lucetta. She was wearing black clothes because she was still in mourning on the death of her rich relative, who had left her money. She had gone to the graveyard to have a look at the grave of Susan, may be to be certain that she had really died. It is to be noted that she had come to Casterbridge on learning about the death of Susan, because she thought that that event had opened the way to her marriage with the mayor.

The words......tombstone—She was busy in reading the words which were written on the stone at the head of Mrs. Henchard's grave. **Wraith**—spirit (روح). **Double**—there was peculiar belief that for every man there is a spirit which is its double or similar (هم زاد). So she thought that the woman looked absolutely like herself.

Her eyes......appearance—She noticed how perfectly well dressed the lady was. **Flexuousness**—the quality of being flexible, not hard and stiff. **Angularity of movement**—she walked straight, and well. **Predisposition**—an inherent quality. She walked straight not out of practice but because she was so made.

Page 135. *And this was......pretty*—Elizabeth had developed so much that she could be called handsome whereas the other woman was not so good looking, but she was dressed so tastefully and well that Elizabeth looked nothing as compared to her.

Para 35. **Envious**—one who does not like people to be better than one (حاسد).

She liked......fascinated—She liked enjoying the sight and was feeling fascinated by the beauty of the woman; **Stumpy**—short and heavy. **Honest homliness**—simple and honest quality.

She wondered......suggested it—It was clear from the dress of the lady that she did not belong to Casterbridge, because the people of that town used to dress themselves differently from what she was wearing. Moreover she was holding a sort of guide in her hand which only a stranger would hold.

Para 36. **Vanished**—disappeared. **Northern lights**—an atmospheric phenomenon, possibly of electric origin which is seen in the northern regions, sometimes in England in winter. **Cameo**—a piece of carved stone relief work with a coloured background.

She returned......cameo—She looked at the lady as a very

beautiful phenomenon of nature or a thing of art, so beautiful did she appear to her.

Para 37. **Aldermen**—the members of the town council.

Rankle in..... poisonously—He began to feel it even more. **Treacherous upstart**—a man who had suddenly risen in life by deceiving others.

Cheerful souls..... ago—The people who enjoyed gossiping had talked about this incident to their fill some time ago, and did not want the topic to be revived. **Haughty**—proud spirit. **Thrifty deed**—a deed by which Elizabeth wanted to save some money. **Social catastrophe**—a thing which had ruined him completely in the social circle of the higher level.

Page 137 *Para 38.* **Austerlitz**—the battle was fought in 1805. Napoleon defeated the combined armies of Russia and Austria in the battle. It was the hour of triumph for Napoleon whose luck began to run out from then onwards. **Henchard's Austerlitz**—at the dinner at the King's Arms Henchard's reputation was at its height like Napoleon's at the Battle of Austerlitz and from then onwards his luck began to run out, and failure upon failure brought him down to the position where he was not to be chosen even an alderman after his period as mayor came to an end. **Peerage of burghers**—the upper class of citizens. **Consciousness of it**—his knowledge of this thing.

Para 39. **Laconism**—a person not in a mood to talk. **Leery**—hungry.

She clapped......late—She tried to stop the slipping out of the word when she realized that she was saying something in dialect which he did not like, but it was too late and he had already heard her.

Page 41. **Incense**—make angry. **Crosses of the day**—disappointments of the day. **Lend a hand**—work at (کام کرنا). **Cold hopper**—a ploughman, a field worker.

This house......two—I will not live here with you. He means that one of them will have to go away from the house, they would not be able to live together.

Para 43. Henchard......with her—Henchard thought that it would have been better for him to let Farfrae pay court to the girl, because in that way he would have married her and she would have gone away. His conduct in the matter had made her his permanent responsibility, and he did not like it. **A marriage portion**—some money which he will get when he will marry the mayor's daughter ; dowery of the girl (جہیز).

Not that......at all—But the mayor was writing that letter to Farfrae without affecting peace with him, and without giving him any marriage portion if he married his daughter.

Para 44. The business......house—That you should not come to see her at my house. So he told her that he could meet her whereever he liked except at his house, and that he would not object to their marriage.

Startled......Farfrae—She was astonished to find Farfrae coming there. He appeared more like a spirit to her because she least expected to see him there after such a long time.

Page 138. *Para 46. Unduly......scorned her*—She was deeply under the impression that she was not needed in the world by any one. She therefore thought that even Farfrae scorned her, that is why he did not take any notice of her.

Para 47. **Promenade**—a walk or path used for walking for pleasure. **Distinct**—clear.

Para 48. **Confounded**—astonished, taken aback. **Vivacious voice**—lively voice. **What can have happened**—what is the reason that you are thinking like that.

Para 51. **There should be confidence**—that she should take her in confidence. That she should tell her secret thoughts (اُسے اپنا راز دار بنائے).

Para 53. I have......him—That means that she had complaints to make against him, but did not want to say anything about it to the lady.

Page 139. *Para 60. The lady wanted......reply*—Her reply was so simple that the lady wanted to be kind to her. **Ingenuously**—cleverly.

Her anxiety......curious—It appeared a little strange that she did not want to say anything against Henchard even when she was sympathising with Elizabeth. Evidently, though Elizabeth did not know it, Lucetta was in love with Henchard and had come to the town with the object of marrying him, so she could not say anything against him in the presence of the girl. **Owing to my history**—she says that her faults were caused by the life that she lived prior to coming to Henchard. She had not been properly trained to behave like a grand lady.

Para 65. **Spirit fell**—she felt depressed. **Going away**—going away from the house. Leaving the house for good. **House-keeper**—in a rich households they have a respectable woman who manages the affairs of the house, and runs the kitchen, etc. **Companion**—a friend of the lady of the house. This is a respectable position far above that of a servant.

Para 70. **Accomplished person**—a very well polished and cultivated person.

Page 140. *Para 72*. **Rural words**—dialect words used by villagers.

Para 74. **I shant do**—I will not be suitable for the job.

And say......mind—And tell me whether you still have the idea of coming and living with me.

Para 82. **Unbearable position**—the position which she could not tolerate for a long time. **Assented**—agreed to do that.

Chapter 21

NOTES AND EXPLANATIONS

Page 140. *Para 1.* **Maxim glibly repeated**—a saying which is repeated thoughtlessly.

As a maxim......occasions—A saying is repeated by a person many a time during his life but he realises its true significance only when something happens which shows it up, and which makes on understand and remember it clearly. Similarly Elizabeth thinks positively about the High Plae Hall only when she hears about it from the lady. She had never cared to think of it before. **Mature experience**—experience in later life.

Page 141. *Para 2.* **Dealt upon nothing**—she thought of nothing. **Had become a common topic**—this was known to every one. All the people knew about this thing.

And had discounted......customer—All the shop-keepers knew that a lady was coming to live in the house, and thinking that she would be a rich, a fashionable lady thought that she would not buy from them. They thought that she would do her shopping in some bigger town.

Para 3. **Capping touch**—the final touch. When people told her about the lady who was coming to live there, she gave a final touch to their information by telling them that she had already come to that town. This is what they did not know. **In the bulk**—as a whole.

Para 5. **Facade**—face of building towards the street. **Parapet**—projected part of the wall near the roof. **Country mansion**—a huge country house. A house used by the big and rich families of landlords.

Damp nooks......grew—There were damp corners of the house in which mushrooms were growing.

Irregularities......trowel—The surface of the house was irregular because it had not been touched and polished by human hands. **Patterned**—reflected on the walls.

Para 6. **Motes of straw**—particles of straw.

Formed an example......size—It was not a very big house but had a very dignified look. **Aristocratic**—used by very rich and noble families. **Still less consequential**—it appeared to be a house belonging to a family far lower than that of an aristocrat.

Blood built......it—The house must have been built by a noble family and was being used by a wealthy person because only a wealthy man or woman could live in a house as big as that. **Those accessories**—the things called blood and wealth. He means that one could not help saying that, in spite of the fact that one might not be knowing much about the tastes of nobility or of rich people.

Para 7. **Made manifest**—became clear.

Some of......occupiers—Some of the rooms had their windows opening towards the market place. The rich people who could have rented it, did not like looking at the market place from their windows and therefore did not like the house. It, consequently, lay vacant for a considerable time.

Page 142. *Para 8. Elizabeth......arrived*—She looked towards the upper rooms and as there was light in them she thought that the lady had come to the house. **Comparatively practised**—one who had been quite well trained. **Confronting wall**—the walls which stood opposite her.

Her admiration......screened—She liked the building entirely because of the woman who lived in it. That means she did not like the building, she was looking on it because she was thinking about the attractive lady who lived there. **Palladian**—a type of architecture named after the Italian architect Andrea Palladin. It was introduced into England by Inigo Jones and was very popular in the 17th and 18th centuries. It is based on the classic design of Roman buildings and is sharply distinguished from the Gothic which it replaced. **Gothic age**—the medieval age.

Was a compilation......design—It was a collection of different designs and was not a design in itself.

A timely......superfluity—The place had not been built very artistically because the architect appeared to have realized that the place was going to fall down in time, and that he should not spend too much energy and time on it. He means that it had not been a very good or bad building from the architectural point of view.

Para 9. Rendering......thoroughfare—So many people had been employed to renovate the place that it appeared as if people were walking about in streets as they moved about the house. **Temerity**—boldness. She was going to enter an unknown house which was very bold on her part. **Lofty wall**—high wall. **Back court**—courtyard at the back of the house. **Given her egress**—through which she had come out. **Studded**—stuuded with nails to make it strong. **Key stone**—central stone which held the arch in position. **A mask**—a grotesque head made of stone fixed in the middle of the arch. **Comic leer**—a comic smile.

But generations......disease—The lips of the jaws of the mask were broken by the stones which the local boys had been throwing on it, so that the smile did not appear on it any more, and it looked that the lips and jaws had been eaten away by a disease. **Ghastly**—dreadful.

Para 10. **Queer**—strange, odd. **Appertaining to**—connected with, in reference to (اس سے متعلق).

The position......intrigued—The appearance of this back door, and the fact that it was situated in a small back alley pointed out that this house had been the venue of intrigues (سازشوں کی جگہ) of the past. That is why this small door had been so fixed in the house. It is to be noted that this house was going to be the venue of another intrigue. This time between Lucetta and Farfrae, and would lead of to their marriage.

Page 143. Play house—theatre. **Bull-stake**—the

place where a bull used to be tidefor being baited by the dogs. This was a common sport in England in the olden times. A bull was tideto a stake and the dogs were made to attack it. They fought in self defence till killed by the dogs. **Cock-pit**—ths arena in which cock fights took place.

High Place Hall..... undoubtedly—There were certain comforts attached to the High Place Hall. This is said with reference to things of evil repute. Meaning thereby that lot of such things were connected with this place.

The pool......disappear—The pool in which illegitimate children used to be thrown.

Para 11. **Retreated**—went back. **Brick pier**—a stock of bricks. **Intruder**—the person who had come there.

Para 12. **Pedestrian**—a person walking on foot. **Made straight for**—went straight to (سیدھا آدھر گیا).

That as......Henchard—The man who was entering by this door was Henchard and the light of the lamp fell directly on his face as he did so.

Para 13. Clung......this—She was standing so near the corner that she did not notice that Henchard had entered the room.

And made......home—she rushed to her home.

Para 14. **Chiding**—scolding (ناراض ہونا).

Henchard......moment—She had not seen Henchard and he had not seen her at that time because she had become afraid of doing anything which could be called unsuitable for a lady. According to Hardy that moment was very important in their lives because had they seen each other they might have changed their course and that might have made a great difference to Henchard and Elizabeth. Had Henchard been able to marry Lucetta he would have been saved from ruin, and Elizabeth might have been able to marry Farfrae if she had not gone to live with Lucetta. **Query**—question.

Para 15. Reached......Elizabeth-Jane—He reached home soon after her which showed that he had not stayed at High Place Hall. He had been misled into believing that Lucetta had not arrived there.

Her plain......Course—All that had happened during the day had made her decide that she would ask Henchard to let her leave the house. She thought of doing it that evening.

Absolute......done—Henchard had become absolutely disinterested in her. This made her think of leaving earlier than she would have done otherwise.

Page 144. *Para 18.* **Destination**—the place where she was going (منزل مقصود).

I have......life—She told him that there was a house where she could live and learn to be more cultured and refined. She was thinking of going there.

Para 19. Then or—He told her that if she could not become refined and cultured in his house she should go to that place. It was an opportunity which she should not lose.

Para 21. But you......help—He did understand that she was going to get a job but thought that her salary would be so little that she would have to pay her way from her own pocket and told her that for that purpose she would require financial help (مالی مدد). **Make you an allowance**—pay you some money for the purpose. **Starvation wages**—very low salary a salary on which one cannot live properly (ایسی تنخواہ جس سے روٹی نہ چل سکے).

Para 23. **Annuity**—a yearly allowance or pension.

Para 25. He seemed......arrangement—He appeared to be quite happy that she would go away from him by this arrangement and he would not be bothered by her any more.

Para 26. Elizabeth-Jane......doubt—Although it was a rainy day Elizabeth-Jane decided to go to the grave yard in the hope that her friend would come there inspite of the weather. For her that bad weather was not very material because she was leading a hard life, but she had great doubts that Lucetta would also take the trouble of meeting her there in such a bad weather. **Pattens**—a kind of over shoes (جوتے جو عام جوتوں کے اوپر پہنے جاتے ہیں) worn to raise ordinary shoe above mud. **Apotheosis**—exaltation or raising to a superior position (ترقی کر جانا). **Mildewed**—covered with minute fungi (جس پر کائی جم گئی ہو).

She went......times—Before becoming the step-daughter of Henchard she used to go out in bad weather, but after that elevation she had stopped doing that and her over shoes had been lying useless. She got them cleaned and polished to go out that day. **Mounted**—having put on the pattens.

Page 145. *Para 27.* **The side toward the weather**—the side from which the wind blew (جس طرف سے ہوا چلتی ہے).

Under the......come—The young lady was standing under the tatch caves. Lucetta had come there in spite of the bad weather.

Para 28. Her presence......fortune—Elizabeth had least expected Lucetta there, she had come only on a very vague hope. When he saw her there she was so happy that a fear rose in her heart. She thought what she was seeing might only be a fancy of her own or a spirit. She had suffered so much through life that she just could not hope that things will be good for her. Whenever they were good she thought of the possibility of her luck running out.

Fancies......minds—Even the strongest minds give themselves up to fancies at times (مضبوط ترین دماغ بھی وہم کے شکار ہو جاتے ہیں).

There might......presence—She thought that this woman might be a spirit or a witch. **Curious fascinations**—great and strange attractions. **Flag staff**—a stick on which a flag is raised.

Para 29. **Cheerful aspects**—a happy face.

The lady......fancy—When she saw the lady who appeared very happy in spite of the rain she forgot what she had been thinking about spirits and witches. **Black fleece**—a fleecy net worn on the face as a veil (پردہ).

Para 35. **Venture up**—come up, have the courage to come.

Para 37, **Hollow and dismal**—she was all alone in the house therefore it appeared very empty and sad to her.

I want......there—I want to have some body to live with me there.

Para 38. **Reflecting**—thinking.

Para 39. *Voices......wall*—They could inspite of rain and wind hear people talking on the other side of the wall.

Page 146. **Quarters**—a measure of weight. **Threshing**—separating grain and chaff (اناج اور بھوسہ الگ کرنا). **Tailing**—counting.

Each sentence......mirror—The wind was blowing therefore the sentences came to their ears in a broken and disorganised manner. Hardy compares them to the reflection of a person's face in a cracked mirror because that too looked cracked and broken.

Para 45. **Uncertain in his temper**—he changes his mood very quickly. She was afraid that if she told him where she was going he might change his view and forbid his leaving the house.

Para 52. **Alter his mind**—change his view about this matter.

Para 53. *On consideration......me*—She told Lucetta that

on thinking about the matter she felt that there was no possibility of his changing his mind because he was quite tired of her and would like her to go away wherever she liked.

Para 55. They found......wind—It was such a windy day that they could control their umbrellas with great difficulty. **Save the ricks**—except the hay stacks. **Hump backed barn**—a barn with its roof protruding out like the hump of a camel (جس کا چھت اوپر اٹھا ہوا ہو). **Cushioned with moss**—covered with a layer of fungi.

Note. Lucetta had become deeply interested in the voices she heard because she was still in love with Henchard and wanted to have a look at him. That is why she stopped and peeped into the yard, though for only a moment.

Page 147. *Para 56.* **Prompt**—quick. **Fly**—a small carriage, usually drawn by one horse.

Hence—surprise—He was surprised to find that his step daughter was leaving the house in a fly. He had been thinking that she would take some time in making arrangements for her departure.

Para 58. You take—forelock—You are very quick to make the best of an opportunity.

Para 59. **Said with spirit**—she spoke angrily (غصہ سے بولی).

Para 60. **Endeavours for improvement**—the attempts that she had been making to improve herself by study, etc.

And little......effects—The decoration she had made in the room showed that she was a tasteful woman.

Para 61. **Altered voice**—changed voice. This time he was speaking lovingly and sadly because all of a sudden he found himself sorry at her going away. **Spoke roughly**—talked rudely.

I've...... it—I spoke rudely to you because you offended

me very much (تم نے مجھے بہت ناراض کیا تھا).

Para 62, **Deep concern**—very sadly.

Para 64. But the......late—He had made that proposal ten minutes too late. Had he made it ten minutes earlier she might have stayed back with him, but now she was so much on the move that she did not like to change her mind on his request.

Para 65. He nodded......slightly—He moved his head very slightly to show his acceptance of her decision.

Page 148. *Para 67*. **His face stilling**—his face suddenly became immobile.

Para 68. **Signified to the flyman**—told the man who was driving the fly.

Chapter 12

NOTES AND EXPLANATIONS

Page 148. *Para 1*. **Preceding night**—the night before. The previous night (ایک دن پہلے کی رات).

To account......attitude—To understand the attitude of Henchard.

Para 2. **Contemplating**—thinking about. **Stealthy reconnoitering excursion**—going out secretly to find out where a place was, or how it looked. **Abode**—house. **Of her fancy**—whom she had begun to like. **Characters**—hand writing. **Self repression**—to control oneself, by suppressing one's spirit.

The resignation......mood—She was no more in the mood in which she used to be when she wrote to him earlier. Then she was a poor woman who was prepared to accept whatever indignity (بے عزتی) was heaped upon her by Henchard. Now she had become a rich woman who could well dictate her own terms.

Para 3. Who has..... affections—She tells him that he was

the first man whom she would like to marry. But it is clear from her behaviour and letters that she would not lower herself in an attempt to do so. She clearly tells him that if he was not interested in her she would move away from the town, evidently to marry some one else.

Para 4. **Mon ami**—my dear. **Imbecile**—mentally deficient, Idiot (ایم پاگل - بہت بیوقوف). **Disperse the shade**—remove the blot of bad reputation (بدنامی کا دھبہ دور کرنا). **Etourderie**—giddiness (بیوقوفی - بے عقلی).

It was brought......to me—When Lucetta learnt about the death of Susan she thought that she should go and tell Henchard that he should marry her, as he had promised to do, so that the blot of ignominy, which she had inflicted on herself by acting foolishly towards him, might be washed away.

Page 149. **Established myself**—begin to live.

Para 7. **Encountered**—met.

Para 9. *Yes..... undoubtedly*—He thought that it was proper for him to marry the woman.

Para 10. **Emotional void**—a great gap created in his emotional life. **Unconsciously craved to fill**—he wanted to fill this gap, though he did not know it.

It was........ fiil—Henchard was not going to marry Lucetta because he thought that he was morally bound (اخلاقی طور پر اسے ایسا کرنا چاہئے تھا) to do that but because he realised that he was all alone in the world and that he had no child. This made him wish to have a child of his own and he thought of marriage as a means to the fulfilment of that wish. **Strolled up**—walked up. **Crate**—a wooden box for packing things (لکڑی کی پیٹی).

Para 11. **Settled in**—come to live there.

Para 12. **Interested stage of the inquiry**—he was making inquiries and wanted to know more about Lucetta's

plans at that stage. He had not taken any steps in the matter till then.

Page 150. Season of intimacy—the period when he and she were friendly to each other. **Mythical personage**—a person who exists only in a story, imaginary person. **Fortune hunter**—a person who marries for money. **Sublimed into a lady of means**—she had risen to become a rich woman. **Munificent testament**—rich legacy.

Lent......acquired—He began to think of her as a very charming person which she would not have appeared to be if he did not think that she had become rich. It is to be noted that Henchard's strong wish to marry Lucetta was partly due to the fact that he thought her to be a rich woman.

He was......mind—He was becoming middle aged, and during this period one feels more attracted towards material things (مادی چیزیں).

Para 13. **Suspense**—doubts. **Addicted to scribbling**—in the habit of writing. **Torrent of letters**—a stream of letters. She had written many letters one after the other. **Fiasco**—failure.

Lucetta .....Hall—Lucetta was in the habit of writing letters, Therefore she sent another note to the mayor soon after Elizabeth left the house. We are informed that she had been writing many letters to Henchard after the failure of their projected marriage.

Para 14. **I am in residence**—I have shifted to this house. **Wearisome undertaking**—a tiring piece of work. **Affluence**—prosperity, richness. **Bequeth**—gifted.

My good......me—She wrote to him that her aunt whom he believed to be a fictitious figure (خیالی شخص) had died and had left her some of her property.

Para 16. **Undue severity**—very great harshness.

I am.....you—I do not want to scold (ناراض ہونا) you or be angry with you for what you have done.

Para 17. **Gloomy soul**—sad spirit.

Page 151. *Mechanical......dry*—He automatically transfered his feelings of affection, which he used to feel for Elizabeth and Farfrae, to Lucetta and thus felt greatly in love with her.

She was......marriage—It was clear that she was in a very good mood to marry him.

As to......it—By being in love with her she had lost her reputation.

Probably......here—He thought that she might have come to marry him not because she loved him but because she thought that was the only morally correct thing for her to do.

Para 18. **Art full**—clever, because he had taken Elizabeth with her to open a way for their meetings. **Adroit**—clever. **Manoeuvre**—trick, management of an affair.

Para 20. **Giving herself air**—thinking too much of herself ; feeling too proud of herself (بہت مغرور ہونا).

There's......'em—There is nothing honest about these women, they are always crooked (ہمیشہ دھوکے باز ہوتی ہیں).
Clue line—he means the hint which leads to the thing one is looking for.

Para 22. **Phlegmatically**—with lazy indifference (لا پرواہی کرنا). **On the instant**—at once.

Divested......passage—She removed her head dress and cloak in the passage. **Conducted to**—taken to.

Para 13. **Bousdoir**—a room where a lady might receive her friends. **Cylinderical pillows**—round, drum like pillows (گاؤ تکیہ). **Reclined**—rested.

Unmistakably......extraction—Who clearly appeared to belong to a French family. Either her father or her mother was a French national.

Page 152. Sparkling light—bright light.

Para 24. The attitude... . open—She had been lying so carelessly that when she heard the noise made by the opening of the door, she jumped up in her place. She did not want to be surprised by any one in that condition.

Para 25. **Lapsed into ease**—she once again became easy. **Reckless skip**—running fast. **Innate grace**—inherent grace. **Boisterous**—very loud, or very marked.

Came across......boisterous—She jumped and came to her so fast that had she not controlled herself it would have appeared rather foolish on her part.

Para 28. **Dead-alive**—quite tired. Dead tired. **To kill time**—to pass time.

Para 30. **Stammered**—spoke in broken words.

Arousing her......reverie—Shaking herself out of a day dream. So she was lost in her own thoughts, and had forgotten to choose the card. But when she spoke to her, she shook herself out of the dream and began to talk to her.

Para 32. In manner......sage—In manners and general behaviour Elizabeth appeared to be wiser than the other woman. She was a more sober (سنجیدہ) person. **Deposited herself**—sat down. **Flexuous position**—comfortable position. Restful pose. **Titian**—the name of a painter. He is thinking of one of the painting of titian or perhaps that of Giorgione's Venus. It is to be noted that Giorgione was the master of Titian and Hardy could well be confused about it and think of one the other. **Invertedly**—bending backward (پیچھے جھکا ہوا).

Para 34. Her countenance......falling—She felt sad when she learnt that Lucetta had not been a rich lady all her life, because she had come to live with a refined lady and wanted to improve, but if this woman had become newly rich she would not have that touch of refinement which Elizabeth was looking for.

Page 153. *Para 35* **Garrison towns**—towns where the

armies were stationed (چھاونی). **Flighty and unsettled**—I became a mal-adjusted child. This on account of the atmosphere of the garrison towns in which she had been living and the kind of people she had been meeting—army officers and others.

Para 36. **Inlaying**—in which brass had been inlaid (جس میں تانبے کی تاریں کندہ کی گئی ہوتی ہیں). **Fair and dark**—the black and red playing cards. **Inverted**—upside down She was lying like that when she was talking to her الٹی لیٹی ہوئی تھی). **Lustrous**—bright.

Whose large......down—She was sitting so much upside down that her bright and big eyes created a strange impression.

Para 37. **Acquirements**—accomplishments, improvement of a person. **Morbid**—sick.

Elizabeth......degree—Elizabeth had become so much interested in improving herself that she was almost a diseased person in that matter. She was over-conscious of her lack of improvement and therefore always thought of improving herself, she had come to Lucetta with that object in view. **Wretched bit of Latin**—I have learnt only a little bit of Latin. She thought that knowledge of languages was the most important thing that a cultured person must possess.

Para 38. For that......way—She told her that in the island to which she belonged it was no credit (یہ کوئی قابل تعریف بات نہ تھی) to speak French on the other hand it was a discredit. This was so because the language of those people was French, and only those people who could speak a language other than French were respected.

Para 40. **Bath**—a health resort in England.

Para 41. Lucetta......discretion—Lucetta had said something which she should not have said. She wanted to keep

her identity as the lady with whom Henchard had a scandal, a secret in Casterbridge but had foolishly disclosed to Elizabeth a glimpse of her past.

There were......life—Evidently she wanted that the people should not know that she ever lived in Jersy because in that case they would have been able to remember that she was the girl with whom Henchard had a scandal. **To make free**—to talk freely, without any hinderance. **Deliberately formed resolve had been broken**—she had broken the decision which she had taken in the matter earlier after deep thought.

Para 42. **Safer company**—Elizabeth was the girl who would never talk it to any one else. She was a thoroughly reliable person. **Went no further**—they were not disclosed to any one else. **Identification**—to be recognised as such (پہچانا جانا).

Not the least......equivalent—As a safeguard she always avoided speaking a French word when it came to her tongue. This was to avoid being recognised having some connection with Jersy. Hardy points out that it was quite amusing because after all people could not think that any woman who spoke French was the one woman who had an affair with Henchard.

Page 154 **Equivalent**—a word having the same meaning as the other. **The weak apostle**—Peter, the apostle of Jesus. Peter was waiting outside on the eve of the crucifixion of Jesus (جب مسیح کو سولی پر لٹکایا گیا). He was questioned whether he was also with him and he twice denied it. On the third time, there came unto him they that stood by, and said to Peter, Surely, thou also art one of them, for thy speech bewrayeth thee. **Bewrayeth**—betrayeth (بتاتی تھی - پتہ دینا).

She shirked......thee—Lucetta did not use any French words for fear that people might be able to find out who she was by listening to the words which she might use.

Para 43. Expectancy......morning—Next morning it was clear from the face of Lucetta that she was expecting some one.

Para 44. **Animated scene**—lively scene. A scene full of bustle (پر رونق منظر). **Crown of**—the top of. **Yet intenser interest**—with a deeper interest. **Amid the throng**—amid the huge crowd. **Lively as an ant-hill**—there was as much activity there as one finds on an ant-hill (چیونٹیوں کے سوراخ پر). **Reposeful**—quiet, not noisy. **Carrefour**—a crossing of roads where more than four roads meet. **Jostlings**—rubbing shoulders (کندھے رگڑ کر چلنا).

The farmers......for them—The farmers preferred to stand in the crossing and do their business there because they did not like the dark rooms in which they were expected to do business in the market, and did not care much for the inconvenience caused by the passing traffic in the square. **Surged on**—came in huge numbers. **Switches**—slender tapering riding whips (هنٹر- چھانٹے). **Leggings**—the clothes they wore on their legs. **Extensive stomachs**—they had huge bellies (توندیں). **Swayed**—moved to one side and the other (ادھر اُدھر جھوم رہے تھے). **Gales**—fast blowing winds. **Conversing varied their attitudes much**—they were in the habit of gesticulating while talking (باتیں کرتے ہوئے اشارے کرنا), and therefore went on changing their poses as they talked.

Their faces......warmth—They were sun burnt therefore their faces gave an impression of tropical warmth.

Their market......fires—Whenever they came to the market they appeared red. This might be due to the long journey or the exhileration which they got out of the proceedings of the day.

Para 45. **Over clothes**—things like over-coats, mufflers, etc. **Inconvenience**—something which causes trouble

(تکلیف دہ). **Hampering necessity**—a necessity which hindered their activity. So they did not like such clothes on the market day, but had to wear them.

Which were......deeds—They wore very old suits. **Sun-scorchings**—to lose one's real complexion in the sunshine The clothes which those farmers wore were such as had been disfigured by the passing of years. **Ruffled cheque-books**—crumpled up cheque books. **Four figures**—anything above £ 1,000/-and less than £ 10,000.

Which regulated......figures—They were rich people and they had four figure balances in the bank بنک میں هزاروں (پونڈ کے حساب تھے).

Page 155. Gibbous—rounded, fat persons. **Money insistently ready**—money which was always ready to be paid.

What these......hands—These farmers carried their money in their hands, and were always prepared to pay in cash. Hardy says that this was different from the money of a nobleman, who always promised to pay next year when he received his rents, or like a professional man who could pay only by drawing money from the bank. These people paid cash right from their pockets.

Para 46. Cidar Districts—counties where cidar ایک قسم کی (شراب) is made. They are Hereford Devon, etc.

Bringing......boots—They were wearing dirty boots.

Para 47. Absorbed......Henchard—She was completely lost in looking for Henchard.

Para 48. **Briskly discussing**—he was discussing the matter very quickly.

Para 49. She saw......No—She noticed that the eyes of Henchard began to shine brightly as if to tell the young man that he would not speak to him.

Paca 51. A quick......face—She suddenly blushed because

she loved Farfrae and was looking for him in the crowd.

Para 56. **Maltsers**—people who made malt.

Para 57. **Desultorily**—aimlessly. There being nothing for them to do. **Tales were told**—money and sales and purchases were calculated to determine the day's dealings.

Page 156. *Para 58. Repeated .....case*—She continued to dress herself with very great care. She was always ready to receive Henchard. **Warm allegiance**—deep feelings of love and faithfulness.

It may......considerably—Hardy points out that Lucetta was no more as much in love with Henchard as she was in the beginning. The end to which their affair had come when Susan returned to Henchard had killed much of her strong love. She was now trying to marry him because it was only in that way that she could wash off the plot on her reputation (دھبہ جو اسکی شہرت کو لگا تھا).

But there......hinder it—Now that she could marry him, she decided that her conscience called for such a marriage (اسکی ضمیر چاھتی تھی کہ شادی ھوجائے). **To right her position**—to remove the old blot from her name. **A happiness to sigh for**—a happiness which one should try to achieve.

Para 59. **Candlemas fair**—a fair held on Candlemas day. It is on 2nd February, dedicated to the Purification of Virgin Mary.

Para 62. He has......me—He has begun to dislike me.

Para 67. **Looked blank**—she was confused. She did not know what to do because she had brought the girl with her in the hope that would provide an excuse to her father to visit her. But she had found that it provided rather a reason to hinder him in coming to see her.

Burst......sobs—She began to weep very much. She did not know how to get out of the situation, and like all women began to weep. **Ingenuous scheme**—clever scheme; that of bringing Elizabeth to the house to make

it possible for him to come to visit her, had failed. **Stultified**—failed.

Para 70. **Chimed in**—spoke in unison.

Page 157 **Rooted dislike**—a great dislike. **A disagreeable necessity**—it was a thing which she would have to do though she did not like it.

Para 72. **Provisional resource**—a temporary way out (وقتی طور پر ایک راستہ نکالنا). **Enumerated**—gave a list of. **Several commissions**—many things which she wanted to be done. **Sundry shops**—at different shops.

Para 73. **Museum**—a place where strange and interesting objects are kept (عجائب گھر).

Para 74. You can finish......there—You can spend the rest of the morning hours by going there. **Crowds of**—many. **Charmingly instructive**—they were beautiful as well as instructive, or educational.

Para 76. That her......desire—Elizabeth was astonished why Lucetta wanted her to go away. It was clear to her that she wanted to send her away and did not want the things which she was to buy at the shops. Elizabeth could not divine the motive for this desire.

Para 78. Can I help......to you—I cannot but feel a strong anxiety about our relationship. She means to point out that she was anxious to get married to him as soon as that may be possible, and his not having called at her place was worrying her.

Especially......society—She informed him that she had become a rich woman therefore people took more interest in her and she thought it necessary to clear her past of the blemish (دھبہ) of their Scandalous relationship, by marrying him.

Page 158. *Para 80.* **Sentimentally**—emotionally, so

far as her feelings went (جذباتی طور پر). **Wearied her**—tired her.

Arranged......chair—She sat down in the chair so that she might appear very beautiful. She was thinking that Henchard would be coming in no time, and had therefore arranged herself impressively on the chair. **Cyma-recta curve**—flexuous attitude somewhat semi circular in nature, with the convex below (جسم کو بل دے کر لیٹی ہوئی تھی). **So became her**—in this posture she used to look very beautiful. **Freak of timidity**—she was feeling very timid in facing Henchard therefore she hid herself, thinking that he was coming to the room. **Waning of passion**—the feeling of love having grown less strong (جذبات کا زور کم ہو چکا تھا).

Para 81. Showing......room—Bringing the man into the room. **Nervous greeting**—greeting him nervously, with a sort of fear in her heart. She was astonished to find that the man before her was Farfrae.

Chapter 23

NOTES AND EXPLANATIONS

Page 158. *Para 1*. **Conjecture**—thought, guess. **Flashed through**—passed through quickly. **At the point of brusting out**—coming out of the hiding behind the curtain.

Too late......recede—She could not go back into hiding.

A conjecture......recede—Just before she was coming out of her hiding place she had a feeling that the person might be some one other than Henchard, but at that time she could not get back into hiding, so she emerged and faced Farfrae.

Para 2. **Slenderly built**—a slim person, not a thickest man (پتلا دبلا شخص). **Genteel clothes**—clothes worn by the people belonging to a cultured set. **Velveteen**—a

kind of soft cotton cloth. **Switch**—stick. **Pout**—putting out one's lips to show disappointment (هونٹ باهر کو نکالنا جس سے ناامیدی ظاهر هو).

I've......mistake—I mistook you for another person.

Para 3. Did not......wrinkled—did not laugh at all.

Para 4. **Deprecating tones**—he talked in a voice which showed that he did not like what had happened, and thought that he was partially to blame (کچھ الزام اسپر عائد هوتا هے) for the episode (واقعه).

Page 159. *In no......known*—He tells her that he would not have come in to see her in such an unbecoming position if he had known that she was there or that anything like that was likely to happen.

Para 5. I was......one—I was the person who behaved badly.

Para 6. **Blinking**—closing his eyes as a mark of confusion (آنکھ جھپکنا).

Nervously......switch—He was feeling nervous and was therefore striking his stick against his legs. **To relieve embarassment**—to reduce his nervousness (گھبراهٹ کم کرنا). **Directly**—at once.

Para 8. **Hyperborean crispness**—smoothness of manner which is a characteristic of these Scotch people. **Stringency**—strictness of manner (سختی). **Well-braced**—very well strung. **Joial crew**—the happy crowd.

Note. There was something in the presence of this young man which had attracted others in the past and which attracted Lucetta also so that she wanted him to stay there for a while.

Para 9. **Brusque**—blunt. **Minded**—had a mind to, wanted to.

But an......chose—In the beginning he did not take notice of Henchard's letter but he earned a lot of money in a business transaction and decided to marry Elizabeth, because he realised that he had grown rich enough to contract a marriage. It was for this reason that he had decided to visit Elizabeth and had come to Lucetta's house. **Thrifty**—careful in the matter of spending money (خرچ کے متعلق محتاط شخص). **Personal recommendation**—the good qualities which he liked in her. **Reconciliation**—the making up of a quarrel (صلح کرنا).

A part from......union—He thought that in the first place Elizabeth would be a nice wife and in the second place their marriage would make him and Henchard friends once again. **Curtness**—rudeness.

A little......men—Men are so imaginative (تصور کی دنیا میں رہنے والے) that Farfrae had thought that he would find Elizabeth waiting for him whenever he called, so he felt a little excited when he found that she was not at home and ran to meet her where she was.

Para 10. **Deviation**—to turn out of the normal direction.

Para 11. **Babble**—the noise made by the people who were talking loudly.

Page 160. **Wavelets**—small waves. **Lopping**—dull, quiet.

Voices......rest—There was a great noise because many people were speaking at the same time, but some times one voice could be heard above the others. Just as a wave rises up in a dull sea occassionally.

Para 15. You are......individual—She told him that when one saw a huge crowd and felt that one did not know any one in it, was very oppressive. From then onwards she would find it possible to look at him as he walked about the fair and would feel satisfied that there was some thing one connected her with it.

Para 22. But a man......made—A man must live where he earns his money. He was thinking that he could never go back to his homeland because he was earning his dough (روزی کما رہا تھا) at Casterbridge. **Wheat was down**—the price of wheat had registered a fall.

The rats......hollow—The rats were eating away their stocks.

Cried Farfrae......alight—He spoke in a highly emotional tone, and his face was bright with joy.

And so...—pounds—He told her that he went on buying and selling quite frequently and thus earned five hundred pounds in many small transactions. His profits were low but he earned them many times over. This shows that Farfrae was not feeling interested in Lucetta till then. He was just talking to her as he would talk to any one else in the market place.

Page 161. *Para 24.* **I'm wearying you**—I am boring you. You must be getting tired of me.

Para 25. **Colouring a shade**—she blushed a little as she said this. This shows that Lucetta had already fallen in love with him.

Para 28. **Modest pink**—the pink colour which comes to the face when one is feeling shy, blushed a little.

Para 29. **Passionate or frigid**—highly emotional or absolutely cold.

You have......time—You are both passionate and cold at the same time.

Para 31. **Thinking of getting on**—thinking of progressing (حالت بہتر ہونا).

Para 37. Whether its......at times—It was clear that the two things—business and feelings were both mixed up in the life of Farfrae, and sometimes they stand out distinctly. Hardy says that it was not definite whether this was a peculiar quality of Farfrae or a national quality of

Scotish people. **Variegated**—of different shades. Colours mixed up together.

Like the......mingling—Those colours appeared to be mixed with each other yet they were quite separated like a cord made of threads of different colours.

Para 39. **Recalling himself**—bridging him back to reality from the world of imagination in which he had been lost.

Page 162. *Para 40*. **Raging thick and loud**—the crowd had increased very much and they were talking more loudly. **Hiring fair**—a fair in which people came to seek employment and were hired by employers (جہاں مزدور نوکر رکھے جاتے تھے). **Body of labours**—collections of labours. **Waiting for places**—waiting to get jobs.

The long......tilts—The head dress of women were liked the Canves covering for carts. **Carters**—the person who owns the cart and carries goods in it (گاڑی بان). **Smock-frocks**—loose fitting garments of coarse linen worn by farm labourers. **Chastened man**—Sober person.

The battle......head—He had faced difficulties in his life because he was a comparatively small-statured (چھوٹے قد کا) man and his body was bent down with labour (جس کی کمر ٹیڑھی ہو گئی تھی). **Crook**—hooked staff used by shepherds. **Gutter**—a passage for dirty water.

At their......asking—He was thinking of his youth when due to his skill he could get a job in any farm he liked. That was a happy thing to remember because now it was difficult for him to get a job.

Para 41. *The farmer......younger*—The farmer was prepared to hire the old man only if his son also took up a job with him. He would not take on the old man alone.

And the son......lips—The son was working at a farm where he had a beloved. She stood near him waiting to

know the result of the negotiations. She knew that if he went away from the farm she would never see him again and their little romance come to an end for good. Therefore her lips were pale as she heard that the negotiations going on.

Para 43. **Quivered**—trembled.

It was......elsewhere—A distance of thirty five miles were so great that their love would not have been able to abridge the gap, and she thought her boy friend would find other woman to interest him in the new place. **Dan cupid**—the god of love.

Page 163. *Para 45. His......scene*—He too was weeping because of what he had seen.

Para 47. **Expenses**—I will not have to pay him very heavily. **Pairpose**—purpose.

He will......somehow—He will be able to serve me.

Para 50. **To make the same resolved**—make the same decision.

Para 53. **Thriving woman**—a rich woman.

Struggling......merchant—A merchant who is still trying to establish himself.

Para 54. **Ambitious**—a person who wishes to rise high.

Para 58. **At the stroke of twelve**—exactly at twelve o'clock.

Page 164. *I've......word*—The farmer was telling the other one that generally Farfrae was a punctual man and honoured his promises, but that day he had looked for him every where but he was not to be found.

Para 59. **Engagement**—an appointment with some one (کسی سے ملاقات کا وقت دینا).

Para 55. **Ominously**—angerily.

Who just......standing—The farmer went to the place where Henchard was standing, and Farfrae thought that he might make a deal with his rival. This was one thing

he did not want. So he decided to go and meet the man at once.

Para 68. What has......curious—Some thing strange has happened to us. She is pointing out that they had fallen in love with each other.

Para 71. **Common place**—an ordinary thing.

Para 74. How you .....this—She told him that he should not suddenly change from romance to business as he does. In a minute he is talking of romance, love and feelings, and the next moment he is a shrewd business man (هوشیار تاجر) who is prepared to neglect every thing in the interest of his business.

Para 76 **Demoralised you**—brought down your moral. Disheartened you.

Parn 79. **Market mind**—in a fit business mood.

Page 165. *Para 80.* **Coquette**—flirtatious woman.

Which some may......not—She told him that because of her past some people might say that she was a flirtatious woman but he should not believe that, because in fact she was not like that. During this very first meeting she was feeling so much interested in him that she did not want to lose him in any case. She was making sure that he formed a good opinion of her and was not led into believing that she was a bad woman.

Para 82. She had......sentiment—She had excited the youngman so much that he was full of strong feelings. **Enkindled**—lighted. **Enthusiasm**—excitement. **Brimming with**—full of.

While he......solicitude—Lucetta had told him earlier that it would be interesting for her to look for him in the crowd in the market place. She thought that that would make it easier for her to pass her time. But in fact she had begun to like him much more. She fell in love with him. **Solicitude**—earnest concerns (بہت فکر ہونا).

Para 83. But her.........stations—She had seen so many ups and down in her life and the scandle with Henchard had so effected her reputation that she did not mind caring for a tradesman. **Station**—position in society (حیثیت).

In her......rest—In her povert y the upper classes had rejected her and she did not want to go back into that society when she was rich. She wanted a loving husband so that she may live a peaceful life.

Rough......warm—She wanted the warmth of love and did not care whether it was provided by a rich man or a poor man.

Para 84. Threading......men—Passing through a crowd of farmers and labourers.

Pleaded......again—Although she felt that he did not belong to the class of people with whom she should have some thing to do, but she was in love with him and her heart went to him. She therefore felt free to let him come again.

Para 85. **Multitude**—crowd. **Tripped up**—walked out. **Waited maid**—a woman who served in the house (نوکرانی).

Para 87. And he......spare—He is in a hurry. The mayor was behaving like that to impress her with the fact that he did not care very much for her, in spite of the money she had got into.

Page 166. *Para 90. Luce.ta......her*—Lucetta had come there to excite the feeling of Henchard with regard to her.

Para 91. Sweetly......tide—She did not know that the circumstances had changed since she had went on.

Para 93. Elizabeth......Idea—Lucetta thought it would be a good idea to keep Elizabeth with her so that she may serve to keep Henchard away. **Compromising her in-**

discribabiy—he had spoiled her reputation completely. **Affluent**—rich.

Chapter 24

NOTES AND EXPLANATIONS

Page 166. *Para 1.* **Malignant star**—it is sometimes believed that human beings live under the infiluence of stars, and when an evil star is on the ascendance (بلند هو رها هوتا هے) the man suffers, whereas when a good star is on the ascendance he prospers. According to Hardy the evil star of Elizabeth was on the ascendance during this period, because her Farfrae was falling in love with Lucetta, and her chances of marrying him were being destroyed. **Blast**—destroy. **Budding attention**—the attention which Farfrae was beginning to pay her.

For in .....Lucetta—She liked sitting in the window and looking on the market place because in that way she could keep her eye on Farfrae whom she loved. **Carrefour**—the square where roads meet (چوراها). **Spectacular dramas**—grand dramas. **Node**—the central point.

The carrefour......orbits—The market place was the central place in that locality, and everything that happened there was connected with the life of the people around it. That is why the happenings of the market made a deep impression on the people near about—Lucetta and Elizabeth.

Page 167. *Para 3.* *From now*—For the two youngman the important days of their lives were Saturdays, they did not attach much importance to the remaining days of the week. On Saturday they used to have a good look at the man they loved—Farfrae.

Both stole......poll—Both of them looked secretly toward the head and body of Farfrae, because they were both in love with him and did not want each other to know about it. **Poll**—head. **Mercantile mood**—his business mood.

He did not want to look in that direction because that was likely to make him go into a romantic mood, and he did not want that on a business day. **Quarters**—the place where they used to sit.

Para 4. **Cheery colour**—the dark red colour of the cherry fruit.

Lucetta..... contemplation—The dresses were lying in such a way as to suggest that a human figure was wearing them. Lucetta stood near it and was thinking deeply. **Attitude of contemplation**—with such a pose as if she was thinking.

Para 5. I would......best—Lucetta asked her time and again which of the dresses would suit her best. Elizabeth did not care much about dress so she told her that if she was in her place she would not think so much about that matter.

Para 6. But settling......trying—It is so difficult to decide which of the new clothes suit one.

You are..... person—She was pointing that dress makes a person what he looks and, therefore deciding upon the dress which one should wear was almost determining the personality that one would like to acquire, because one would be looking like that throughout the spring.

May turn......objectionable—Something very improper to wear.

Para 7. Cherry......hazards—That happen what may she would wear the cherry coloured dress. **Pronounced**—declared.

Para 8. There were......window—The reflection of some bright thing moving outside fell on the roof of Lucetta's room. Both the women turned to look through the window at the thing which was reflecting such light on the roof.

A vehicle......exhibition—They found that a strange kind of vehicle had been brought there, and had been placed

opposite their house in the market place as if to be shown to the people.

Page 168. **Implement**—a machine or other thing used by men to make their work easier. **Horse drill**—a machine for sowing seeds in drills, drawing furrows and covering the seed when sown. **Venerable seedlip**—the old basket in which seed was carried in the process of sowing by hand. **Heptarchy**—in the eighth century England there were seven kingdoms in the island and the period is therefore known as heptarchy. He means very ancient times. **Flying machine**—an aeroplane. **Charing Cross**—a central locality of London.

Its arrival......Cross—Hardy says that the implements used by people of Casterbridge belonged to the olden times, therefore they were much excited when they saw this new thing. He compares their excitement to that which the people of London might experience on looking at an aeroplane. It is to be noted that in Hardy's days there were no aeroplanes, therefore the appearance of one would have been a wonder even in London during those days. **Bright hues**—bright coloures.

It resembled......enormously—Though the machine was of a big size, it appeared to be a compound of the insects mentioned.

Para 12. **Innovator**—one who does something new.

Closely......operations—He was closely connected (قریبی تعلق تھا) with the farming work being done in the locality. **Panelling of the wall**—the wooden surface fixed on a wall (دیوار کے ساتھ جو لکڑی لگی ہوتی ہے). **Animated**—made lively, excited.

Lucetta......is—Lucetta felt that Farfrae and her new dress had come together therefore it was a good opportunity to exhibit it to him. She therefore told Elizabeth that they should both go out and have a look at the machine.

Para 13. **Pitchforked**—put into position forcibly. That is she put them on with mechanical haste without thinking of how they looked. **Appropriate**—proper.

Among......colour—The only person who appeared to as colourful as the machine was Lucetta so according to Hardy she appeared to be the only proper person to possess that machine. **Trumpet shaped**—turned round. These were the tubes through which corn seeds were thrown into holes where they were to be sown. **Scoops**—an implement of iron, or tin, with a short handle and broad curved blade.

Para 15. **Thundrous**—loud, and without love or affection (بہت پر زور).

Page 169. *Embarrassed... ..equanimity*—She was so much embarrassed that she lost her cool composure. **At random**—just by the way, without meaning anything in particular.

Para 16. **Become acquainted with you**—to know you. **Curious**—strange.

Para 17, Still more......ridicule it—He began to laugh at the machine.

Jumped up.....fellow—a ridiculous fellow who has suddenly come into prominance (جو یکا یک اہم ہو گیا ہے). The reference is to Farfrae. **Imploring face**—she was requesting him not to talk about Farfrae in that way.

Probably......progressing—He stopped because he thought that Farfrae was meeting the girl and there was a bright prospect of their getting married.

Para 20. **Fancied**—noticed· **Halluciation**—something which appears to be but does not exist. This is because of the wrong observation of the person concerned. **Reproachfully addressed to Lucetta**—Henchard was saying it in a very low voice so that others might not hear him, but it was clear that he was angry with her for not having seen him. Elizabeth could not think of there

being any connexion between the two, and therefore thought that she had been mistaken into believing that there anything passed between them. **Yellow-gaitered**—people wearing yellow leggings. **Dissipated**—died, passed off.

Who was......secrets—He was trying to look into the inner parts of the machine to find out its secrets, or to understand the machine and its working clearly.

'Tw-s......Gowrie.

'Twas on a summer afternoon,
A wee before the sun went down
When Kitty with a braw new gown
Came over the hills to Gowrie.

It was a little before sunset on a summer evening that Kitty came over the hills to Gowrie. She was wearing a brand new gown.

Para 21. **Apprehended the singer**—noticed or seen the singer.

Page 170. More mistress of herself—she had greater self control than the other. She had remained calm in spite of what had happened with Hanchard. **Archly**—cleverly.

Lass......phenomenon—What a strange thing it is that from inside the drill we are listening to a song about the lass of Gowerie.

Para 22. **Across the summit**—on the other side of the top of the machine.

Para 23. But practically......not—She asked him whether in practice the thing was not just useless.

On the......information—On the strength of what Henchard had told her.

Para 24. It will......that—He told her that on account of that machine the whole process of throwing seeds would be changed entirely. People would not be throwing seed in

the old way, and were thus wasting them on the road and in thorns, with the machine each seed will fall in its proper place, and would prove useful.

Para 25. He that......sow—The reference is to Ecclesastes XI, 9, in the Bible where it is written. "He that observeth the wind shall not sow; and he that regardeth the crowd shall not reap." **The preacher said**—the word Ecclesastes means the preacher, so she is refering to the verse in the Bible.

Para 26. **Apologetically**—as if he felt guilty of having destroyed the effectiveness of that gospel saying.

Para 27. Lucetta .....sentiment—She appeared to be unable to appreciate their talk because she did not know much about the Bible. **Scriptures**—Bible.

Para 28. **Deferential**—respectful.

In the silence......to—He was transformed into a new world—the world of Lucetta, to which Elizabeth could not rise. He quite forgot about the presence of Elizabeth, while talking to Lucetta. **Discerning**—noticing. **Much mixed**—very busy. **Gaily**—lightly.

Para 30. Don't......us—Do not leave machine for our sake. She did not want to interfere in his work at the machine.

Page 171. *Para 31. The latter......her*—Elizabeth felt that she had interferred and had been hindering the intercourse between Farfrae and Lucetta. But she did not understand how that happened because she had no knowledge of the fact that they were in love with each other.

Para 33. **Thin away**—the crowd became less as the people went back from the market. **Decline of the sun**—as the sun went down; after-noon. **Enfilading**—sweeping up from end to end. **Gigs and vans**—different kinds of carriages.

The pedestrian......Sway—The people on foot were domi-

nating the field. **Trooped in**—walked in like an army. **Moneyed class**—the rich people.

The character......day—In the morning there had been a whole-sale business in the town and huge amounts of money had passed from one man to the other. In the evening business was done in the retail market and therefore only very small amounts changed hands.

Para 35. **Distant with you**—he was not very friendly with you.

You do not know......like—You do not know how much a bad past affects one's life. She was refering to the days she spent with her mother and Newson.

Para 37. **Wince**—show pain.

I do not..... ways—Lucetta told her that though she had more experience of exactly that kind yet she too had experienced pain and suffering in other ways. She was thinking of the loss of reputation she had suffered on account of Henchard.

Page 172. *Para 41. It makes......them*—Lucetta tells her that when a woman looses her reputation without any fault of her she feels anxious because she is afraid that other woman might begin to hate her for what had happened.

Para 43. **Cloud of letters**—letters which were a sort of blot on her name. These were the letters which she wrote to Henchard when she was deeply in love with him.

Para 44. **Reflective**—thoughtful. **Rearing towards**—attitude towards. **Amiable companion**—a loveable friend.

The ren-counter......companion—The way in which Farfrae had behaved towards Lucetta signified that she was impressed with her. Elizabeth noted it and from then onward began to observe Lucetta quite carefully. **Nursing a hope**—wishing.

The fact......do—Elizabeth-Jane could clearly see from

Lucetta's face that she was going to meet Farfrae, because by then Elizabeth had learnt to read the thoughts of her friend.

Para 45. A seer's......Witnessed—Elizabeth sat down by the fire and began to imagine the movements of Lucetta and how she would meet Farfrae. He was doing so as if she was a seer who could see through the future, because her guess about the two was so accurate as if he had actually seen them. **Seer**—one who can foretell the future. **Witnessed**—seen. **Wear his special look**—take on that peculiar and pleasant expression which he took on when he met a woman.

She depicted.........themselves—Elizabeth potrayed (نقشہ کھینچنا) to herself the behaviour of the two as they met and parted.

Beheld......observed—Elizabeth noted how they would not like to say good-bye to each other but would not want to be seen and therefore would have to part in spite of their feelings. **Frigidity**—lack of movement. **Contours**—physical feature.

Only in......themselves—They would show their feelings of love only in their faces so that it might not be noticed by other people around them.

This discerning......things—Elizabeth who was a witch in the sense that she could read the future. She was still thinking in those terms when Lucetta came into the room.

Page 173. *Para 76.* **Heightened luminousness**—that very great brilliance in her eyes which could only be there if she had met the man she loved. **Advanced colour of her cheeks**—her cheeks were very red because she was happy and excited at the meeting.

Para 47. **Demurely**—in a serious tone.

Para 51. **Tentatively**—as a beginning, but not saying any thing definite.

Para 53. **Impulsive moment**—at a time when he was

under the influence of strong emotions. **Reparation**—to pay for the loss which some one had suffered ; compensation. **Compromised with him**—she had lost the reputation due to her relation with him.

As a pure......conscience—Morally (اخلاقی لحاظ سے).

Note. Lucetta is telling Elizabeth the story of her own life though she poses as if it is the story of some other person. According to her she loved Henchard much more than he loved her. They became intimate and to compensate her for the loss of her reputation, Henchard promised to marry her. The arrival of Susan had made that marriage impossible and they parted. She felt that she was morally bound to marry him and no other man.

Para 55. **Obstacle**—hinderance (روکاوٹ). In this case it was Susan. **Providentially removed**—was removed by an act of God. This happened when Susan died.

Para 57. Could she......first—Was it honourable for her not to marry the first man. This was the fix in which Lucetta found herself. She knew that Henchard was ready to marry him but she had fallen in love with Farfrae and thought it better to marry the younger man. But she was not morally satisfied about the advisibility of sending Henchard away. She wanted the advice of Elizabeth on this point.

Para 59. **Equivocal position**—a situation in which one loses one's reputation.

Page 174. *Para 60. It wants.........that*—She tells her that it was a difficult moral problem which only a Pope could solve. **Pope**—the head of Roman Catholic Church.

Para 61. Lucetta.....judgment—The way Lucetta was requesting Elizabeth to say some thing showed that she greatly depended upon the judgment of the girl in this matter. **Convalescent**—getting well (جو صحتیاب ہو رہا ہو). **Languidly**—lazily.

Para 64. **Worn**—tired.

Eyeing......painting—Elizabeth looked at her as if there was some thing wrong with her. It appears that Elizabeth had understood that Lucetta was telling her own story and not that of her friend. **Survey herself**—look at herself.

Para 65. I wonder......go—Lucetta said that she did not think that she was keeping her youthful look as time passed on.

Para 69. How many......plain—After how many years I will loose my beauty so entirely as to look ugly.

Para 70. **Experienced sage**—the more experienced and wise person. **Judicially**—wisely.

With no......ten—If you do not fall in love, and there is no excitement in your life, you might look beautiful for another ten years.

Para 71. **Unalterable, impartial verdict**—a decision which cannot be changed and which has been given by a fair judge. **Attachment**—love. **Roughly adumberated**—roughly described. **Tender-hearted**—sympathetic.

Elizabeth.........confession—Elizabeth felt sorry that Lucetta had not treated her as much a fast friend who might be told all about one's secrets because she had kept back the names and dates in that confession. **Confession**—to admit one's guilt (اعتراف جرم). **Beguiled**—befooled, mistaken (دھوکہ کھا جانا).

For by......beguiled—Because Elizabeth knew that the story narrated by Lucetta was her own, and that it had only been narrated as that of another person to keep the secret from her.

Chapter 25

NOTES AND EXPLANATIONS

Page 175. *Para 1.* **The next phase**—the step.

Supersession......heart—The supplanting of Henchard by Farfrae. **Trepidation**—nervousness (گھبراھٹ).

The next......trepidation—Farfrae called on Lucetta in a state of nervousness, not knowing how he would be received. This visit was another step forward in dislodging (اتارنا - ھٹانا) Henchard from the heart of Lucetta because the more she came in contact with Farfrae, the more she fell in love with him. **Conventionally**—according to the general belief (رسماً).

Conventionally......room—Apparently Farfrae talked to both Lucetta and Elizabeth. But it was clear that he was taking no notice of Elizabeth and was only interested in the other lady.

Curtly......monosyllables—He rudely replied to Elizabeth's questions by speaking in single words. He was trying to make her realise that he was taking no notice of her. **Protean variety**—who was more capable of changing her moods like Proteus, a Greek Sea God. It is said that Proteus used to change his form when some body held him to find out from him what future held for him. **Also principles**—Lucetta was not a lady who would stick to her principles. She was capable of changing them according to the need of the time. Therefore when she fell in love with Farfrae she found reasons and excuses for marrying him instead of Henchard.

His looks and faculties...touch—Farfrae was interested only in Lucetta. He did not care for Elizabeth and in spite of Lucetta's best attempts Elizabeth felt that she was not one of the company. She was an outsider when the other two were talking to each other.

Para 2. **Contrived**—managed. **Inharmonious room**

—the room in which she did not feel at home or comfortable.

Susan Henchard.........missed—Elizabeth bore the pain which that treatment at the hands of Farfrae caused to her. As soon as she could manage to leave her room without being noticed, she left it. It was really a feat of great patience on the part of Elizabeth, because she loved Farfrae and he talked to Lucetta, as a lover, in her presence. **Delicate poise**—very well balanced.

In a delicate......friendship—At that stage the relations between Elizabeth and Farfrae were balanced between love and friendship. We have already noticed that but for his poverty, Farfrae would have proposed to Elizabeth on the night when they danced together. **Unalloyed with pain**—not mixed up with pain.

Para 3. **Stoically**—one who is prepared to bear pain patiently (تکلیف کو صبر سے برداشت کرنا).

And contemplated......by—She looked out towards the church tower nearby, and thought about her fate. She could clearly see that the future was bleak for her.

Second man......me—The second man of the story which Lucetta told to Elizabeth. So it was clear that Lucetta was in love with him and was prepared to let the other man go for his sake.

Para 4. **Smouldering sentiments**—fiery feelings which had been kept in control.

All this time......case—The feelings of love which Henchard bore for Lucetta had been kept in control till then but at that stage due to the circumstances they had increased immensely. **Chilled out of him**—which had died in him. **When qualified**—when this thing had been added to it. **Slit inaccessibility**—when it is a little difficult to meet a person.

He was......life—Henchard found that although in the past he had been pitying Lucetta, and was no more in love

with her yet now that she had been difficult to meet and had grown more beautiful by maturing in age, he found that she was the only woman who could make him happy.

Page 176. *It was......Aloof*—He found that by not calling on her he could not bring her over to his side. **Gave in**—admitted defeat (ہار مان لی).

Para 5. **Hail fellow bearing**—attitude of old friends when they meet each other. **Transubstantiated**—changed (مکمل طور پر بدل گیا). **Deferential**—respectful.

Perceptible......loss of power—It was clear that he had lost the power which he thought, he could exercise on her.

He understood......property—He did not know much about dress, but she was so well dressed as compared to him that he felt her unequal to her although till then he had been thinking that she was his property. **To recover balance**—to come back to the normal state. **Losing his awe**—he was no more afraid of her.

Para 6. **Seemly**—proper.

I've called......than I—He told her that he had called earlier also. He informed her that he was prepared to marry her as soon as it may appear proper to do so. He thought that after the death of his wife they should take sometime before going in for the marriage and left the matter of fixing a date for it, entirely to her.

Para 7. **Full early**—very early. He meant that it would be improper for him to get married so soon after the death of his wife. **Evasively**—to avoid facing the issue. She did not want to discuss the question of their marriage with him at that stage.

Para 8. **Directly**—immediately. **Putting things to right**—to set things right by marrying you, so that your reputation may be restored to you. **Ill-used**—badly treated.

You can guess......street—He told her that he felt uncomfortable in proposing to her because she had become a

rich woman and it might appear that he was marrying for money. While saying that he lowered his voice as if he was feeling that in such a richly furnished room he should talk in a lower tone, and not as roughly as he talked in the street outside. **Novel hangings**—strange things which were hanging from the walls, like screens, curtains, etc., etc. **Ingenions furniture**—very well made furniture.

Page 177. *Para 10. It took......here*—I have brought this furniture by carriage to the town. She meant that such things could never be available in Casterbridge.

Para 11. **Living on capital**—a person who is spending from his principle (اصل سے نہ کہ آمدن سے) and not from his earnings. He could not imagine that Lucetta had been given so much property that she could live on its earnings in that grand manner.

Para 13. Your setting up... ..awkward—He told her that she was living in such a grand manner that if he proposed to her, the people around would think that she was doing so for money. That made him feel awkward.

Para 15. **Furnish one**—provided one. **Who will become it more**—who will look more suitable as a rich woman than yourself. He was appreciating her taste and her way of spending the money she had got. **Fervid**—forceful, passionate.

She shrank......well—Although she knew that he was a man of passionate feelings yet she did not like an expression of strong feelings from him.

Para 16. **Speaking rich words**—saying something as a formality.

The stint......perceived—It was clear that she was not responding to the feelings of Henchard. **Chagrin**—anger

Para 17. Though the things......Lucetta—He ironically (طنزاً) called her a lady and told her that she should remember that she had become rich only very recently and therefore should not attach too much importance to the highly

polished way of talking, which she had come across only after growing rich. He attached more importance to what he said because he was expressing his honest feeling, and was not only being superficially nice to her.

Para 18. **Pouted**—spoke angrily. **Storny eyes**—her eyes were full of anger.

Para 19. I come with......thankful—He reminded her that he was being kind to her in proposing to marry her because by doing so the scandal at Jersey would come to an end.

Para 20. **Firing quickly**—getting angry quickly. **Cutting**—which injures a person's feelings. **The privilege is mine**—the privelege of being independent is mine and I should be free to do what ever I like.

Page 178. *Para 21. For your own......sake*—For the sake of your own reputation. **Native Jersey**—Jersey, the place to which she belongs.

What is......here—He is threatening her that the scandal with him might get known to the people over there also. Perhaps he is hinting that if she did not marry him, he would let the cat out of the bag.

Para 24. **Lucetta had the move**—she was in a position where she could dictate terms (جہاں وہ اپنی بات منا سکتی تھی).

There being......it—When people do not know each other very well, they have to go on talking under all circumstances but Lucetta and Henchard knew each other quite well, therefore did not feel obliged to talk when they did not want to do so.

Para 25. That's......it—So this is the position.

Para 26. **Apparition**—spirit.

Para 27. A turn......revealed—If Henchard had looked at Lucetta, or if Farfrae had looked up towards Lucetta's window, Henchard would have been able to know that she was in love with Farfrae and that is why she did not want

him to visit her. This would have been so because Lucetta had brightened up on seeing Farfrae passing by. **Estimating her tone**—trying to understand what her angry words meant. **Plumb-straight**—absolutely straight.

Para 28. **Emphatically**—forcefully (زور سے). **Paring** removing its skin.

Page 179. *Para 31*. I will love him. She meant Farfrae.

As far him......choose—She declared that she would not marry a stern and hot-tempered man like Henchard simply because her past was connected with him. She declared that she would marry the man she liked.

Para 32. **Associated**—with whom she was in contact.

Para 33. **Crystalline sphere**—a clear sphere. **Enamoured**—to be in love with.

Elizabeth-Jane .....day—Elizabeth noted that both Farfrae and Henchard were falling more deeply in love with Lucetta as time passed on.

Artificially stimulated......age—Henchard was not really deeply in love with Lucetta. He had only artificially created a sense of love in his heart which older people often do when they want to possess some one.

Para 34. *Absolute......existence*—She had completely lost her personality. No body took notice of her. **Filial grief**—the sorrow which a child feels when his or her parent is suffering.

She could not......made—She always thought why her father had neglected her so much after the deep love he showed for her. Not knowing the truth she thought that his attitute had changed on account of some thing which she had done quite foolishly.

What was......Lucetta—She was nothing much as compared to Lucetta who was more accomplished and beautiful than her.

As one......skies—She looked like a star where as Lucetta

was like the moon, therefore people were bound to be more attracted by Lucetta. **Mean beauty of the night**—the stars as compred with moon.

Para 35. **Renunciation**—to give up some thing which one likes (کسی چیز کی قربانی کرنا). **Diurnal**—daily.

She had......sun—She had learnt quite well that her wishes were not usually fulfilled. Therefore she was not finding it unbearable to see that Farfrae and Lucetta had fallen in love with each other, and he had been taken away from it.

Page 180. *If her......this*—Though she had not learnt much philosophy from books yet she had had enough experience of bearing her disappointment patiently. **Substitutions**—to get one thing for another.

Continulaly......desire—She always got those things which she did not want and lost those which she loved. **Equanimity**—philosophic calm. **Undeclared lover**—he was her lover though he never openly said that.

She viewd......him—She remained quite calm when she found that Farfrae did not love her any more and waited for the time when some one else would take his place. She did not know whether she would be able to like the next man who fell in love with her or not.

CHAPTER 26

NOTES AND EXPLANATIONS

Page 180. *Para 20.* **Constrained terms**—they were not on very friendly terms (انکے تعلقات اچھے نہ تھے). **Scowling silence**—angry silence.

Who stood......him—Who stood looking at him. **Receded**—went away from each other.

Page 181. *Para 8.* *Ye......now*—Farfrae did not say any thing about the conduct of the woman and told him

that he had done his duty towards her and may not do any thing more than that.

Para 10. That culprit—Henchard was reading a letter at the time therefore Farfrae did not think that he was in any way refering to Lucetta as the second woman in his story.

Indeed......Identity—The woman about whom Henchard talked was a poor Jersey woman whereas Lucetta was a rich lady therefore Farfrae could not think that there was any thing common between the two.

As far......rival—Henchard had said those words to see how Farfrae reacted to them because he thought that Farfrae would be able to understand that the woman concerned was no other than Lucetta, and if he also loved her his reply would show it. Now that Farfrae replied quite cooly to his question he felt that the young man was not his rival in love.

Para 11. Yet......persuaded—Henchard was sure that he had a rival otherwise Lucetta would not put him off as she did.

See it......pen—He could guess that there was a rival by the way in which Lucetta wrote to him. Her letters had no fire which they once possessed. **Antagonistic force**—an opposing force. He means an other lover. **In exercise**—at work. **Refluent current**—opposing current.

That it was......certain—He was becoming more and more sure that Lucetta was not receding from him because of her habitual changefulness (طبعاً تبدیلی کو پسند کرنا).

To discover......succeed—He wanted to know who was the person who had thrown him out, and whether it was really Farfrae. For this purpose he wanted to see Lucetta and was successful in doing so after some time.

Para 12. To launch......inquiry—He very carefully asked her. **Gazebo**—a turret, high place (اونچا مینار).

Para 16. To relieve......embarrassment—Lucetta was feeling uncomfortable when that question was asked and Elizabeth eased her position by saying that they both knew him. She was suggesting that there was nothing particular or special in the relations between Farfrae and Lucetta.

Para 17. **Literally**—exactly.

Page 182. *Para 19.* **Fidgets and flutters**—nervousness, restlessness and excitement.

Lucetta......correctness—Lucetta was quite nervous when Henchard talked to her about Farfrae. That told him that there may be some thing between the two but he was not sure about it. **Ferocious**—very angry. **Reproached him**—accused him (الزام لگایا). **Calumniated**—when disgraced. **Rectify**—to correct, to put to right.

And now.....feel—Henchard felt that he was in a pretty awkward position because though at one time Lucetta wanted to marry him at all cost now it was he who wished to do so but she was not paying any attention to him. He felt that there was a rival in the picture and hated him just as a young and foolish lover hates the imaginary rival who he thinks keeps him away from his beloved.

Para 20. **Stiffly**—in an unfriendly manner. **Tuscan painting**—a school of painting in the 15th Century in Tuscany of which Francesca and Andrea Montague were the foremost painters.

The two disciples......Emmaus—There was a Tuscan painting which depicted the story of the two disciples. Cleophas and an other disciple of Christ were proceeding to a village after the crucifixion (سولی پر چڑھایا جانا) when a stranger began to walk with them. He went with them to their home in Emmaus and supped with them (انکے ساتھ کھانا کھایا). When he gave them bread to eat they understood that it was Christ he who had risen from his grave. **Haloed**

figure—The figure of Christ which has a spiritual halo about her.

Elizabeth-Jane......down—Elizabeth-Jane was sitting there but she was not taking part in the proceedings. She was like one of the Disciples of Christ who observed his life and wrote it in the gospels. It is to be noted that the allusion to the Tuscan painting and the comparison of Elizabeth-Jane to an envangelist (جن لوگوں نے مسیح کی زندگی کے حالات لکھے) are not clear. Hardy is sometimes very obscure in his references to things, and his love of the past leads him to obscurity, because he sometimes refers to it needlessly. **Taciturnity**—silence.

There were......taciturnity—Some times the people sitting on the tea table kept quiet for a long period, and the noises coming from the street could be heard clearly.

Para 22. **Nervous titter**—laughing nervously. *Farfrae ......light*—Not only Farfrae but the reader also feels that the incidence is tragic (المیہ). The slice is identified in the mind of reader with Lucetta, because she was also being drawn by both these men at the same time. One can clearly see that this conflict would ultimately break her into two. In the course of the story we find how she died on account of this triangular tussel (تین طرفہ جھگڑا).

Para 24. Henchard......Farfrae—When Henchard left the house he had enough material to think that this rival was Farfrae but he had no proof of that fact.

Page 183. *To Elizabeth......lovers*—Elizabeth could clearly see that Lucetta and Farfrae were in love.

But Henchard......ear—Henchard was a rough man who could only look at things which showed up very clearly. He did not notice how Lucetta looked towards Farfrae time and again. Therefore the obvious conclusion that they were in love with each other did not strike him.

Notes of......ear—Some insects speak in such a high pitch

(اتنی تند آواز سے) that they cannot be heard by man though other insect may hear them. Hardy compares their notes to the behaviour of Lucetta and says that Henchard could not see it because it was too fine for him.

Para 25. **Occult rivalry in suitorship**—a strange and mysterious sense of rivalry in the matter of his love for Lucetta. It is so because Henchard has no ground to think that there was such a rivalry, except a feeling that it was there.

And the sense......soul—The rivalry between Henchard and Farfrae existed only on the material level. It was only business rivalry but now it had entered even their amatory field (محبت کا میدان), thus inflaming the soul of Henchard, apart from his mind.

Para 26. **Vitalised**—made active. **Antagonism**—enemity (دشمنی).

His clothing......neediness—from his clothes it was clear that he was a poor man and would welcome a job. **Back slum**—a dark and small house in the poor quarters of the town. **Pis aller**—the worst kind of place. **Domiciliation**—dwelling place (جائے رہائش).

Itself almost...—trifles—The fact that Jopp lived in such poor quarters clearly showed that he would be prepared to do any thing to make a living. Thus he would not mind entering the service of Henchard who had refused him a job earlier. **Stick at trifles**—minds small things.

Para 28. **Out of a foreman**—I do not have a foreman. My fore man has left me (مجھے فورمین کی ضرورت ہے).

Are you......place—Are you employed.

Para 29. Not so......sir—Sir I am not employed at all.

Para 31. Jopp......moderate—Jopp told him the pay that he would like to have. It was not very high.

Para 33. **Scarecrow green**—it had faded to a green

colour which the clothes put on the scarecrow have when they have been lying out for a longtime. It means that he had been watching the other man for a very long time.

Page 184. **Convenient experience**—an experience which she could make use of; which could be helpful to him. **Close lipped**—one who does not talk much. One who keeps a secret.

I know......there—He hinted to Henchard that he knew him at Jersy. By that he was pointing out the fact that he knew the secret of the relationship of Henchard and Lucetta He knew that this would surely get him the job because Henchard would like to keep his mouth shut (وہ چاہے گا اس قسم کی بات لوگوں تک نہ پہونچے).

Para 34. **The testimonials**—the certificates.

Para 35. That characters......Henchard—Henchard did not think that when a man is extremely poor his character goes from bad to worse and thus Jopp may also have deteriorated due to his poverty.

Officially......spot—He had a regular status at that place because he had been employed as a foreman.

Para 36. The Scotchman......cut out—He told Jopp that they should destroy the business of Farfrae who was becoming more and more important in the trade of the town.

Para 37. I've......all—I already know this thing.

Para 38. **Unflinching**—without relaxation (بغیر رکاوٹ کے). **Farmers' custom**—to get business from farmers.

By such..... out—He told him that they should make such an attempt to take into their own hands the business with the farmers that Farfrae may earn nothing and may be starved out of business.

Para 39. **Usurped his place**—Taken his place wrongfully.

While it made......chosen—Jopp was very willing to play his part in destroying Farfrae, but he was dangerous to

Henchard because due to the former's hatred for Farfrae, he was not likely to use his reasons when it was a question of doing harm to the enemy. Therefore both Henchard and Jopp were likely to over do themselves in the matter of their competition with the other man.

Para 40. I some times......Fortune—Jopp told him that he had a feeling that Farfrae could look at the future by magic; that is why he made money like that. These simple people could not understand how Farfrae anticipated the market (اسکو منڈی کی ہونے والی حالت کا پتہ چل جاتا تھا).

Para 41. He's......shallow—Henchard tells him that Farfrae was too clever for honest people but they would destroy his cleverness.

We'll......out—They would buy corn at a higher price than he would pay sell it at a lower price than he could afford to sell at. In this way they would destroy his business completely.

Para 42. **Specific details**—the particular things to be done. **This would be accomplished**—this would be done.

Page 185. *She expressed......met*—When Elizabeth met Henchard she told him that he had made a wrong choice in employing Jopp. **Rebuff**—scolding (ناراض ہوا - جھڑک دیا).

Para 44. **Foreign competition**—competition from the corn imported from other countries. **Revolutionized**—completely changed (مکمل طور پر بدل دینا).

When still......harvest—The price of wheat depended completely upon the condition of the wheat crops in the country. Thus when the crop was good the price of wheat went down, and when it was bad the price went up. **Prospect of one**—the chances of having a had harvest in the future. **Gradient**—amount of inclination to the horizontal (ڈھلوان). **Phases**—different alterations (مختلف تبدیلیاں). **Levellings**—making the roads smooth.

Prices......averages—In those days prices used to rise and fall because the market had not been properly regulated, and they depended entirely on the local conditions, like the roads which ran through the country.

Para 45 **Within his own horizon**—within the locality. **The ruler multitude**—the huge number of people living in the villages,

The people......now—Now people other than the farmers do not attach much importance to the weather but in those days weather was important even for them because it would effect their income considerably.

Their impulse......tempest—Whenever there were untimely rains or storms the poor people were so badly effected that they felt like weeping and howling. **Alaster**—a relentless spirit. A punishment (ایک بہت ظالم روح).

Which came......poor—The rains and storms were a great punishment for the poor people..

Para 48. **Weathercock**—the weather condition judged from the direction in which the wind blew.

As men......lackey—People were sitting outside the room of a great man in the hope of seeing him, wait impatiently for his lackey (خادم) to appear to call them in. Similarly these people looked at the weather to find out what the prices of corn would be that year. **Elated**—raised their spirits. **Stupified them**—made them very sad. **Maleficent**—mischievous. **Aspect of the sky**—the condition of the sky.

Para 47. **Unfavourable**—bad.

Page 186. Shop-worn—which have become bad because they had been lying unsold in the shop for a very long-time. **Water-tight**—water proof shoes. **Furbished up**—brushed and polished up.

Note. Because the weather was bad therefore the people were thinking that their earnings would be low that year and the shopkeeper had brought out only cheep and old

things, thinking that new ones would not be bought by the poor folks that year.

Para 48. Read......reading—Henchard and Jopp thought that there would be very little corn that year and decided to compete with Farfrae with that thing in view. **Strategy**—technique of fighting (مقابلہ کا انداز یا طریقہ). **Shrank from**—was afraid of.

Para 49. **Hamlet—a** small village. **Teeming**—bustling.

There lived......prophet—A man lived in one of the small villages who was said to be able to foretell what the weather would be in the future. **Crooked**—zigzag, turning about. **Miry**—muddy. **Unpropitious**—unfavourable, bad.

That ivy......musketry—The rain fall on the ivy and laurel branches appeared to sound like gun fire at a distance. It was a heavy rain. **Out door man**—a man walking out of door. **Hazel-copse**—the bushes of hazel. **Bridle path**—a very narrow path, on which only horses can move.

The turnpike......overgrown—As Henchard moved along the path the road went on becoming narrower and more difficult to move on. Finally it became only a foot way over grown with grass. **Springes**—snares. **Brambles**—dried branches etc.

Para 50. He existed......hearts—This man lived on things which arrived no one knew from where. Openly the people of the locality (علاقہ کے لوگ) laughed at the man and said that he knew nothing, but they had faith in him and secretly supplied him with his necessity in return for the weather forecasts which he made for them. **For a fancy**—just by the way, without believing in it.

Page 187. *When they......might be*—They did not tell him that they were paying for his services. On the other hand they behaved just as if they were being kind to him.

Para 51. **Sham ridicule**—to laugh at person falsely (جهوٹی هنسی هنسنا).

But......irony—Though they laughed at him yet he was satisfied by the fact that they did it outwardly and had a firm belief in him. **With their back turned**—secretly.

Profess......house—At his house they believed whatever he said, but did not admit it. The people felt that there was something degrading in admitting that they had faith in what he foretold them.

When at church......little—This is the irony of the situation. When people go to church they profess their absolute belief in religon but do not follow it in practice, but when they went to the weather-prophet they professed disbelief in him but believed what he said. Thus the beliefs of people are not always governed by their professions.

ar a 54. **Country formula**—This is what the people in the villages usually say when they do not want to enter a house.

Para 55. Repressing......could—He tried to control his personality so that the other man may not know who he was. **Weather-caster**—one who could foretell the weather.

Para 58. **Leery**—hungry.

Para 59. Henchard......Samuel—In the Book of Samuel (Old Testament) it is recorded that Saul's father sent Saul to find out some asses that he had lost. Now the prophet Samuel was apprised by God of Saul's approach. So when Saul, in course of his search, came upon Samuel, the latter extended to him a warm welcome. Saul was surprised. Hardy aptly says that Henchard felt as surprised as Saul when the weather-prophet told him that he already knew that he was coming.

Page 188. Disguise of frigidity—the cold attitude. **I have not come in vain**—this convinced Henchard that his visit would be useful because the man could forecast things. **Charm away warts**—remove warts by magic.

Para 61. **Cure the evil**—cure a disease. **Toad-bags**—bags made of the toads skin. This was a magic formula for curing the disease.

Para 68. As......unsure—he tells him that he was as sure of the forecast as one could be. **Living in Revelations**—living in the midst of trials and suffering as described in the Book Revelation.

Shall I......scheme—Should I put it down for you in detail.

Para 71. **Savour**—smell. **Appetizing**—something which stimulates one's appetite (جس سے آدمی کو تیز بھوک لگے). **Hob-and-nob**—a very ordinary person. **Apostle**—follower.

But as......way—If he had sat down to take his meal with the weather-caster, people would have thought that he was definitely one of his followers. Henchard did not want that and therefore went away without dinning with him.

Page 189. *Para 72.* **Available days**—the days on which the wheat was on sale. **Full to choking**—full to the limit (مکمل طور پر بھر گئے).

All the......South West—The wind began to blow in the opposite direction. The South West wind had passed away and with it the bad weather. **Like tin**—white in colour. **Topaz**—a precious stone of light blue colour.

The sun light......topaz—The sky became blue again after many weeks of cloudy weather. **Welkin**—the sky.

The temperament......sanguine—The sky changed from the wet to the dry, That means that the dry season set in. It was good for harvest and the hopes of Henchard about a bad harvest were dashed to the ground.

Para 73. **Transformations**—changes.

All these......terrible—to other people this change in wea-

ther was quite pleasing but it was disastrous for Henchard because it meant that he would suffer a great loss in what he had purchased.

He was......card-room—He now remembered that he had been gambling in corn business just as one may gamble while playing playing cards. **Card room**—the place where cards are played (جہاں تاش کھیلا جاتا ہے).

Para 74. Henchard......lost—Henchard had counted on the fact that weather would remain bad and it appeared as if he had lost the bet.

He had ebb—He had completly mistaken the situation. **Settlement**—the payment of the price of goods purchased (حساب بیبا ک کرنا). **Postponed**—put off.

Para 75. **Blaze of**—heat of. **Commiserated**—sympathised (ہمدردی کی). **Stifly speaking terms**—to talk to one another in on unfriendly manner.

Para 77. **Fierce gaiety**—with unnaturally hightened joy (نقلی طور پر خوشی ظاہر کرنا).

I know . . . . . rare—He told him that people thought that he had suffered losses but that was not anything very strange. It often happened in business.

The case . . . . . trade—Henchard told Farfrae that he had not suffered losses to the extent to which people thought he had suffered. Moreover he thought that the normal risks of trade should not bother a man.

Page 190. Partner's room—the room in which the directors of the bank sat. **Constrained bearing**—with an angry attitude (غصہ کی حالت میں).

It was......bankers—Later on the news went round that Henchard had sold much of his property and his stores of grain to his bankers.

Para 78. **Gloomy transaction**—the sad business, it was the transfer of his property to the bank.

Had added......sting—had increased the intensity of his anger. **Fancied**—thought. **Satire disguised**—Henchard thought Farfrae was laughing on him by showing sympathy towards him. **Bland reception**—to meet some one coldly.

Para 79. **Savage undertone**—in angry low voice. **Blastered advice**—evil advice.

Chapter 27

NOTES AND EXPLANATIONS

Page 191. *Para 1. As was usual......Yield*—In the beginning the local farmers had thought that there would be a famine and had kept back their stocks. When the sky began to clear, they thought that the harvest will be abundant (بہت کافی ہوگی) and began to sell at a very low price. This usually happened in such cases because the farmers could not calculate the exact bearing of weather (موسم کا صحیح اثر) once their calculation had proved wrong. **Abundant yield**—That the harvest would be a big one. **Ridiculous price**—very low price.

Para 2. **Squared his affairs**—balanced his affairs. Settled his accounts (حساب بیباک کیا). **Disastrous way**—ruinous manners (تباہ کن طریقہ). **Burdensome purchases**—the corn which he had purchased foolishly and which had became a burden for him (جو آپ کے لئے بوجھ بن گیا تھا). **Monstrous loss**—a great loss. **Cress**—a kind of plant that grows in water.

The atmosphere......nourishment—It appeared that there would be nothing but water every where around them. **Flap out**—open up, appear.

Para 4. **Ingathering**—harvesting (فصل اکٹھی کرنا).

But the...patient—He never showed patience in anything. What ever he did, he did with full force. Therefore when he began to sell he went on selling without thinking of

the possibility of bad weather coming back at the time of harvesting.

Para 5. Roasting......me—There was a magical belief that the figure of a man made in wax and melted under certain circumstances caused his ruins and even death.

Stirring......me—Some one has been practising magic to destroy me. Henchard was a superstitious (وہم پرست شخص) and when he found things going against him he thought that some one was throwing a magic spell on him (اس پر جادو کر رہا تھا) and consequently he was being ruined.

Page 192. Perpetrator—one who does a cruel deed.

Even he......Farfrae—In spite of their enemity, Henchard knew Farfrae too well to think that he could have thrown that magic spell on him.

These isolated......him—Henchard thought like that only when he was very much depressed.

Para 6 **Depressed market**—when the prices are low. **Moderate stiffness**—when the pricess had gone up a little.

He had......win—He had bought the corn so cheep that even this slight rise in prices brought him a huge profit.

Para 7. **Triumphal Chariot**—the carriage in which the victor enters a conquered city (فاتحانہ رتھ). **Capitol**—the main official building of the town. This was the office of the mayor.

Para 9. **Pull up the blinds**—raise the curtains.

Para 10. **Abutted**—came forward, projected. **Shambles**—slaughterhouse (قربان گاہ).

Para 12. **Waggoner**—one who drives the waggon.

Para 13. **Zwailing**—swaying from side to side (ادھر ا

(آدھر هل رها تها). **Gawk-hammer**—awkward. **Zeed**—seen.

Page 193. Rule of the road—traffic rules. **Thill horse**—the horse tied to the shafts of the carriage (گھوڑا جو گاڑی کے آگے لگا هوا تها).

Para 16. **Staggering**—moving with uneven gait. **Contrary directions**—opposite directions. **Collaring**—holding one by his collars. **Extricated him**—brought him out of, freed him. **Rating**—scolding.

Para 17. **Origin of the mishap**—the beginning of the trouble.

Para 19. **Harangue**—what he was saying in a loud voice.

Para 21. You cannot......senses—You cannot realise on what these woman say. **Dand**—dandy. A fashionable man.

Why you see......eyes—The waggoner told him that all woman liked Farfrae, and where he was concerned they could not see things as they were. On the other hand, even a wrong thing appeared correct to them, when Farfrae did it.

Page 194. Pay my attentions—woo her. Pay court to her (آس سے شادی کی تیاری کر رهی ہے).

Para 25. Out side......weak—The waggoner said that the only thing he knew about Henchard was that he paid him eight shillings a week. He did not know anything about his personal life.

Para 26. Under-hand—deceptive.

And that......at—Henchard told him that though Farfrae was a clever man in business yet he would not do anything as low as looking at a woman to whom he was paying court (جس سے وہ محبت کرتا تها).

Para 28. **Bide**—lie here. Remain here.

Any case......hall—He asked him whether there was any case to be heard in the court next day. It is to be remembered that he was still a magistrate.

Para 31. **Flagrant**—insulting. Scandlous (جس سے کسی کی بے عزتی ہو). **Horriable profane manner**—very indecent manner. **Pot house**—a low public house. A place where wine is served (ایک ردی سا شراب خانہ).

Para 35. **Elusivenes**—skill in avoiding him.

Para 37. **Reverie**—day dream. **Strolled**—walked. **Projecting jambs**—side posts which projected out on to the street.

Page 195. *Para 38.* **Flitting**—moving about quickly. **Determined**—decided.

Para 39. **Capricious weather**—bad weather.

All sinews.......crops—All efforts were done to save as much of the damaged crops as possible. **Abutting**—projecting. **Animated by gathering hands**—there were people in the fields who were gathering the harvested crops.

Para 40. **Primitive habit**—the habit which people had in olden times.

Para 41. **Stubble**—stumps of grain left sticking after harvest (جو فصل کٹائی کے بعد کھیت میں رہ جاتی ہے). **Stitches or shocks**—groups of corn sheaves placed upright and supporting each other in order to permit the drying and ripening of the grain before carrying. **Yellow expense**—the fields appeared yellow because of the stubble.

Para 42. *He had......operation*—He had gone to a place which was at a great distant from the place where the work was going on. **Winding among the sheafs**—walking along the places between the piles of corn. **Serpentining**—moving in a zigzag manner (بل کھاتے ہوئے چلنا).

Bear down towards—they were beginning to walk towards Henchard.

Page 196. *A meeting......down*—He thought that if he met them there, the meeting would be awkward because they would know that he was following them. Therefore he sat down in order to avoid them.

Para 44. With the......pure—He was speaking in the tone of pure lover. **Resonance**—sound. **Homely one**—an ordinary person.

Para 46. I'm......manner—He tells her that it would not be proper for him to express his real feelings for her, but if he tried to say 'something he would not be able to resist expressing them (وہ اُن کا اظہار کرنے سے باز نہ رہ سکے گا).

Para 52. **Eaves-dropper**—one who listens to other people from a hidden place. **Seen of activity**—the place where the work was going on.

Para 53. **Entreated her**—requested her. **Inexorable**—one who does not listen, determined (جو بات نہ سنے).

Page 197. Dress rustling—the noise made by her dress as she walked.

Para 58. It is......me—She told him that it was too late for them to see each other, and a visit from a man at that late hour of the night was likely to injure her reputation (اس کی شہرت کو نقصان پہنچائیگا).

Pa'a 59. **Throw me over**—to take another lover in place.

Para 60. She sank......tale—She knew what was coming and therefore sat down exhausted, and turned pale.

Para 61. Allude......days—Henchard began to refer to the days that they had spent together in Jersy. This was done to remind her that her duty to marry him and not Farfrae.

Para 63. I soon learn......me—She told him that he was

going to marry her not for love but for charity (محض ترس کھا کر). His reason was that she had looked after him when he was ill and had thus lost her reputation. He felt it his duty to compensate her by marrying her.

Page 198. *Para 67. It was......rule*—It was clear that as soon as she found a new lover her conscience failed her and she lost sight of her duty towards Henchard.

Partially......arguments—The argument (دلیل) or reasoning by which she could justify her not marrying him. **Infirmities of temper**—weakness of temper, that is he was a highly passionate man who had no control over his feelings.

Para 70. I will......men—He warned her that if she did not give a promise that she would marry him he would let it be known to the world that he had been intimate with her. He thought that it was his duty to let other men know about it. So that they may not marry her in ignorance of her bad character.

Para 71. **Resignation**—dejection (ناکامی کا احساس افسردگی). **Supplanter**—the man who had taken his place. **Up start**—the man who had suddenly risen from a very low position.

Who had......shoulders—Who had become more important than himself although he had risen by his help.

Para 72. **Fetched**—called. **Lucubrations**—unhappy thoughts about her personal sorrows and disappointments. She was suffering because Lucetta had supplanted her in the affection of Farfrae.

Page 199. *Para 77.* **Fainting state**—she became unconscious (بے ہوش ہوئی).

Para 78. What......her—Elizabeth asked her father under what threat was Lucetta agreeing to marry her when it was so painful for her to do so.

Para 80. **No' thern simpleton**—a foolish person.

This promise......it—He told her that if he married her, Farfrae would be free to marry her (Elizabeth), and that was a great good fortune for the girl. Henchard wanted to win her over with that promise of future happiness.

Para 81. **Swoon**—unconsciousness.

Para 85. Do not dwell......now—Do not go on talking about this matter just now because it is likely to give pain to Lucetta.

Para 87. Her limbs......faintness—Her arms and legs were hanging lifelessly because of what she had suffered, and the swoon from which she had recovered only recently.

Para 91. **Stammered**—spoke in broken words. **To release you**—to set you free from this promise.

Chapter 28

NOTES AND EXPLANATIONS

Page 200. *Para 1.* **To attend Petty Session**—to attend a court held by two or more magistrate who exercised summary jurisdiction, and try minor offences.

Being......Mayor—He was a magistrate because every out going Mayor continued to be magistrate after he left that office.

Para 2. **Justice of the peace**—a magistrate with very little powers, appointed from amongst the local inhabitants. **Incongruity**—something which was not in consonance with other thing ; a strange thing. **Shallow and silence**—these are characters in Shakespeare's Henry IV. They were very unimportant persons who thought themselves to be very great. When they tried to show themselves off, they behaved very foolishly and made greater fools of themselves than ever.

Henchard......themselves—The very idea that Henchard was a magistrate appeared very strange and foolish in the beginning. It was so because he was an uneducated and and uncultured man. **Rough and ready perception**—he had a practical understanding of things. **Sledge-hammer**

directness—he always attacked problems forcefully and directly, thus he could go to the bottom of a case without much difficulty. **Despatching**—dealing with, settling.

But his......court—Henchard could deal with the simple cases in the court without any legal knowledge because he had a great knack for attacking the problem directly and going to its bottom in a practical way. **Took the big chair**—presided on the court. **Abstractedly**—vaguely. He could not concentrate on his work because he was thinking about Lucetta and his eyes were wandering towards her house. **The offender**—the accused person (ملزم). We learn later on that she was the furmity woman in whose tent Henchard had sold his wife. **Attired in**—dressed in. **Tertiary hue**—a mixture of three colours.

Which comes......Ash—Hardy says that no name could be given to that colour nor could it be made by man, because it was produced when an ordinary colour faded giving different shades to different parts of a piece of cloth. **Sticky**—it was so greezy that it stuck to the body. **Psalmist**—Sion or Jerusalem, of which the psalmist sat, "Thou crownest the year with thy goodness, and thy passed drop fatness." (Psalm 65 ; II).

And an apron......clothes—She was wearing very dirty clothes with a comparatively clean apron which contrasted with them. **Steeped aspect**—the look of the woman showed that she was drunk.

Para 4. **Cursorily**—without much interest, just by the way. **Charge sheet**—the paper on which was written the offence of which she was accused.

Page 201. *Para 7. Of all......world*—There is some sly humour in this sentence. Stubberd wanted to say that it was a horrible thing to behave like that near a church but he called the church a horrible place. **Caught her in the act**—caught her while doing so. Caught her red handed.

Para 10. **Illegal noise**—he means a noise which was

out of the ordinary and showed that the person was making a nuisance for others by disorderly behaviour. **Instinct**—He means instant. That is the same month in which the case was being heard.

Para 14. Still careful......again—Stubberd stopped speaking so that he may not be too fast for the clerk who was writing down his statement (بیان).

Para 15. **Sound testimony**—good evidence. She was raising a legal objection to admission of that evidence. It is to be noted that this passage is written in a humorous vein to bring out the ignorance of the magistrates who heard the case. They could be confused and worried with even the slightest and most foolish objection. **Victorious rectitude**—he was feeling happy at the fact that he had been successful in that encounter. **Wambling**—walking with a swaying step.

Para 19. **Dee lantern**—damned lantern. He did not use the word damned because it was considered disrespectful to do so.

Para 21. **Turmit-head**—an abusive term. **Floored**—beaten so that they fell down on the ground.

Page 202. **Haint**—have not.

Para 22. **Interposed**—interrupted.

I was......evidence—She raises a very novel point and says that only that evidence is admisible which was within the hearing of the accused as she being drunk could not understand what she said, her words could not be produced as evidence.

Para 23. Keep a......procedure—They had to be careful about the procedure which they followed.

Rambled......further—Had gone on with his evidence for a little longer. **Broke out**—spoke.

Para 24. **Twinkle**—shine.

Para 28. **Had a basin apiece**—each of them took a basin of furmity.

Being a land......businesses—In those days I used to sell liquor which had been illegally brewed. She is comparing herself to sea smugglers who brought goods from other countries without paying tax on them. She points out that at that time she was doing business of smuggling on a large scale, and was therefore a rich woman. **Season my furmity**—put some liquor in my furmity to improve its taste. **Highest bidder**—one who is prepared to pay maximum price.

Page 203. *Para 29. His face......ashes*—His face became as grey as if it had been painted with ash. The woman had let the cat out of the bag in the presence of a number of people and Henchard knew that he had lost his reputation for good. **Sharply**—angrily. **Bearing on the case**—having something to do with the case.

Para 30. To sit there......me—To sit and deliver judgment in the case concerning me.

Para 31. **Concocted story**—a made up story (ایک فرضی کہانی). **Hold your tongue**—keep quiet.

Para 32. And to keep......you—He told the other magistrate that he would not take part in the proceeding of the case because she had launched a personal attack (ایک حملہ جو اُس کی شخصیت کے خلاف تھا) on him, and he might punish her severely in revenge.

Para 33. The sensation......Great—There was great excitement in the court when people heard the story. **Denizens**—inhabitants. **Larry**—confused noise.

Para 37. A gradual......this—Lucetta was much distressed at the promise she had made to Henchard, because she then realised that he was rotten to the core (مکمل طور پر برا شخص تھا). **Contingencies**—events, matter.

How......care—She thought that it would be a serious matter for woman to marry such a man.

Page 204. *Para 39. Wan*—pale.

Thinking......relief—She thought that by going away from Casterbridge she would improve in health and the strain on her would be reduced. **Partially**—in part.

Para 40. **Solitude**—loneliness. **Incessant rain**—continuous rain. **Nettled mien**—he appeared to be irritated.

Para 43. Which......impatience—those words only showed that he was irritated and angry at not being able to see her.

Chapter 29

NOTES AND EXPLANATIONS

Page 204. *Para 1.* **Bounding along**—walking along at a fast speed (تیزی سے چلنا). **Concatenations**—links in series or a change.

If anything......cause—It is belived that every happening has a cause. Hardy says that if there could be some cause or reason for Lucetta's going back to the road along which she had travelled a few hours earlier, it must be a strange one. Normally a person would prefer another road for a walking in such circumstances. We later on learn that it was her marriage with Farfrae and she had gone to receive him.

Page 205 For Sunday—to enjoy his Sundays at home.

Para 3. **Acclivities**—slopes (ڈھلوان).

Adhering......foundation—Following the lines on which the Romans had made it. **Surveyor's line**—a straight line. **In the prospect**—before her. **Undulating garment**—the rising and falling land. He means that the land was uneven. **Within her horizon**—with the area up to which she could see.

Para 4. **Lessening road**—the road which was diminishing as it went further on (جو سڑک کم ہوتی نظر آرہی تھی). **Seck**—dot.

Note. Lucetta was waiting for Farfrae who was expected to return by that road at that time. When she saw no sign of him she began to walk back to the town.

Para 6. **Vexed**—confused. Troubled (پریشان ہونا).

Elizabeth's......distant—Elizabeth was so far away from her that she could not talk to him but even then she moulded her face in such a way as to show affection for the other woman.

Para 7. **Direction**—something which guided their attention to something else. **Track**—path.

Para 8. **Latter quarter**—October to December. **Mainstav**—a thing on which they primarily depended. **Abrahimic success**—the Jewish prophet had a large number of children and descendants. Similarly the people around Casterbridge used to have a huge number of cattle.

In the......success—Cattle breeding was carried on very successfully in Casterbridge, therefore during the last three months of the year, the place was so much full of cattle that it becam: a danger to the local families. **The head of stock**—the number of cattle.

Page 206. Indispensable—absolutely necessary. **Hideous cries**—horrible shouting. **Yahoo antics**—very strange and horribie gestures (عجیب طرح سے شکلیں بنانا). The references to swifts Gulliver's Travels. **Infuriate**—make angry. **Viciously dispose**—evil minded (برا سلوک کرنا).

But the......mild—Normally the cattle would not have been dangerous but in Casterbridge people used to shout and gesticulate (اشارے کرنا - شکلیں بنانا). and move their sticks so as to make the stronger one angry and to terrify the weaker ones. This made the evil minded cattle dangerous and they attacked the people they came across. **Parlour**—sitting room.

Para 9. **Splotches**—blots (دھبے). **Seamy side**—the lower part of his body.

Gurths'......brass—The badge of servitude (غلامی کا نشان) which the labourers had to wear in Mediaeval England, and which Gurth the swine herd in Ivanhoe, had to wear all the time. **Ash staff**—a short pole of white ash-wood.

Para 10. It was not......length—When the woman saw the stick dangling from his neck they noticed that it was a dangerous bull who was controlled by its owner with the help of that staff. They now realised their danger, and ran.

Para 11. **Deference**—respect (عزت کرنا). **Deliberate charge**—he was attacking them with a will.

Para 12. **Propped open**—they had been raised and supported so as to keep them open.

And for......made—They ran towards the opening.

Page 207. Interior—the inside of the barn. **Clover** grass used as food for cattle. **Took in the situation**—understood the position.

Para 13. **Scampering**—passing through water.

Knocking down......together—As the bull passed into the barn, he threw down the pole on which the door was supported. The door was closed and the two women and the bull were trapped into the barn (وہ مستور میں پھنس گئے). They could not leave it. **Doubled so adroitly**—ran so cleverly. **Pursuer**—one who followed, (پیچھا کرنے والا) the bull. **Sirocco**—hot air blowing from North African desert.

Distracted ....appeared—A noise made by the opening of the door attracted the attention of the bull and a man came into the barn. **Wrenched**—pulled. **Snap it off**—pull it away, removed it from the body.

The premeditated......flinched—Human beings had made a prior arrangement to keep him in control with the help of a leading staff. Therefore by this clever means the man could defeat the strength of beast, and would bring him under control.

Para 14. **Partial bloom**—semi darkness. **Unhesitating**—who was not afraid from what he was doing. **Succour**—to help, support (مدد کرنا).

Page 208. *Para 21.* **Muff**—fur covering for the hands (کھال کے بنے ہوئے دستانے).

Para 22. **Persuing their way**—walking along their way.

Para 23, **Contemplation**—having seen him for sometime. **Contrary direction**—the opposite direction.

Para 24. **Drew up**—stop. **Jeopardized**—endangered (جو خطرے میں ہو).

He exhibited......before—He appeared to be so much perturbed as he had never been before.

Page 209. *Para 31.* **Checked his horse's pace**—slowed down the speed of his horse. **Intrued**—to interfere in some one's privacy. **Ungenerous**—unkind.

Para 32. **Did not whip on the horse**—he did not beat the horse with the whip to make it run. **Alight**—to get down (نیچے آترنا). **Lodgings**—the place where he lived.

Para 33. **Superintending**—watching over the arrangements.

Para 34. **Going to move**—going to shift the house. **Forwarder**—quicker.

Para 36. **Opened himself frankly**—talked to her frankly.

Page 210. **That cut me deep**—that injured my feelings very deeply. **Indefinite engagement**—an engagement to marry without fixing any date for marriage. He

meant that they should announce their engagement without fixing a day for their marriage in the near future.

Para 37. I am......practical—Lucetta knew that Henchard had suffered losses, and therefore told him that rather than announce their engagement, she would help him with money because she was a rich person and could afford to do so.

Para 39. **Renewed misgiving**—her doubts had arisen once again. **Speculated rashly**—I have been buying corn heavily in the hope that I would be able to sell it at a profit. This was a foolish act on his part. **In a strait**—in difficult position.

Para 41. **Advance some money**—give a loan.

Para 42. **Sponge on a woman**—to obtain money from a woman by black mail (چوری چھپے رعب ڈال کر فائدہ اٹھانا). **Fobearance**—waiting. **To pull through**—to manage to get out of the difficulty.

Let him have......one—He told her that she should tell Grower that they were going to get married secretly within a fortnight. He tells her further that saying so would not change their plan to continue their engagement for a very long time, and that their marriage would not be talking place soon.

Page 211. *At the......face him*—At the end of a fortnight I will be able to pay him back his money.

Para 43. **Pinking in**—evening, when a red glow settles in the sky.

Para 45. **Reproach**—accusation.

Para 47. **Provoking**—making me angry.

It is enough..... promise—He told her behaviour was such that he felt like making her marry him as she had promised to do.

Para 52. **Upbraid me**—scold me.

Para 57. **Idiotized**—as if he had lost his senses.

She murmured......fortnight—She told him in a low voice that she was prepared to lend him enough money to get through that dangerous period of fifteen days which worried him. **Perilous**—dangerous.

Page 212. *Para 59.* **Quavers in her voice**—her voice was trembling as she spoke.

I could not......scandal—She told him that after hearing the scandal about the sale of his wife she could not take the risk of marring him. She thought that it would have been lowering herself in the eyes of the world. **Secure him at once**—make him safe at once, she means that by marrying him she could be sure that he would not leave her, even if he heard about her past.

Para 60. The notes of......street—They heard the bells of St. Peter ringing and the town band began to play the drums with full force. This was being done to celebrate the marriage of Farfrae and Lucetta.

Para 61. **Racket**—something evil or criminal (برا کام).

Para 66. **Under compulson**—By force, under a threat.

Para 67. **Bran-new**—brand new, absolutely new (نیا نویلا).

Your precious......atoms—All your happiness will be completely destroyed.

Para 71. **Pensioner**—one who accepts charity from another (خیرات پر رهنے والا).

Page 213. *Para 72. Awaking......happiness*—The band was being played to celebrate her marriage. But she did not take notice of it. **Unperceived**—unnoticed.

Chapter 30

NOTES AND EXPLANATIONS

Page 213. *Para 1.* **Effects**—things belonging to him, his luggage. **Hindered**—obstructed (روکاوٹ هوئی).

Farfrae and she could not possibly feel happy where Farfrae and Lucetta lived as a married couple.

If she......to—He thought that she would not like to live there.

Para 9. She did......friend—Elizabeth had kept her secret from Lucetta therefore Farfrae could see that Lucetta did not know that Elizabeth was in love with him, and therefore would not live in the same house with him. **Blindness**—not having noticed that fact.

Para 12. **Practising for Christmas**—on Christmas bells are rung and bands play, therefore she thought that they might be practising for christmas.

Para 13. **Musingly**—thoughtfully.

Para 14. **Receptive**—a person who is in a mood to listen.

Page 215 *Para 15.* **Pondering one**—the thoughtful person.

The difficulty......syllable—It was getting more and more difficult for her to explain things to Elizabeth because she was a thoughtful girl and was likely to listen to all that she said in a rather critical manner. As we already know Lucetta wanted to have the approval of Elizabeth about her conduct in this matter, therefore she put her case to the girl. This was rather hard do, and Lucetta was conscious of the weakness of her case, when she began to talk about it. **Leading word**—an important suggestive word which would make her meaning clear, and make her remember all about the story.

Para 16. **Irises**—the circular opening in the middle of the eye ball.

Regrading......shade—She was looking straight into the eyes of the other woman, to see the effect on her of what she was going to tell her. **Construing**—interpreting (مطلب سمجھنا). **Ovid**—the Latin of poet of the first century A.D.

Video meliora......sequor—Latin lines meaning, "I see better things and I approve ; I follow after worse." She had done the same. She knew that the right thing for her to do was to marry her first lover, but she had done the other thing—married the second one because her heart commanded her to follow that course.

Para 18. **Dropping the mask**—removing the screen which had been placed between the real story and the one narrated. She came out with the fact that she knew that the story concerned Lucetta and no one else.

Para 19. **Seen through**—the fact that the other one had understood the real story.

You will......this—You will never tell any about it.

Para 21. **United**—married.

As the......of us—There was a scandal about us. **Paying me addresses**—he came to woo me, he came to court me. **Complete our purpose**—we will fulfil our plans about marriage

Para 22. **Surmise**—making a guess. She was referring to the promise which Lucetta had given to Henchard.

Para 23. That......threat—That was taken from her under a threat. She thought that she could not be held bound by a promise given under coercion. **Coupled up with a man**—when one has had a scandal with a man. When one has such relations with a man.

Page 216. Sinning party—one who was in the wrong in the affair.

Para 25. Lucetta's......sparkle—Lucetta became sad and disturbed in mind. She knew that she would not be able to convince that girl about the correctness of the course which she had followed.

Para 28. It is......you—You should either marry him or no one at all. **Impropriety**—wrong doing. An action which was moraly wrong (اخلاقی طور پر غلط بات).

Red rag......bull—A thing which would make her very angry. This was a peculiar feature of Elizabeth's life. She could not tolerate anything which she considered moraly wrong, and therefore she was not prepared to forgive Lucetta for what she had done. **Semblance of irregularity**—which appeared to be wrong(جوغلط معلوم ہوتا تھا) **Quivering lip**—with a trembling lip. She was getting angry with Lucetta because she guessed that the other woman was thinking of marrying some one else—Farfrae most probably.

Para 33. **Intoxication**—when he was drunk. **Rule him entirely**—you will dominate him completely. **Accomplishment**—good qualities, learning and training (خوبیاں).

Note. Elizabeth was all this while thinking that Lucetta had married Henchard and was happy that the thing had come out so very well in the end.

Para 34. **Revelations**—the secret being discovered. The scandal being revived.

Page 217. *Purchase..... cost*—She was prepared to marry Farfrae and feel happy even if after that the secret was out and she lost him. **Nathan tones**—tones of severe moral reproof. Nathan was the prophet who went to David and reproved him for having had the husband of Bathsheba killed, and then marrying her.

Para 38. *Corking up......control*—She showed great control in her feelings. She had suffered a moral shock at the conduct of Lucetta and also an amatory one at the marriage of Farfare with Lucetta, because she too loved him.

Para 40. *A vague—there*—She felt slightly uncomfortable when she found him in her home. Because she had

a vague fear that Henchard might do something to seperate the two.

Para 41. Instant......decision—immediate decision.

Apart from......there—There were two reasons why she could not stay there. Firstly because she thought that Lucetta had acted immorally in marrying Farfrae and secondly because Farfrae was at one time her lover and it was improper for her to stay in his house.

Para 42. **Knowing the ground**—knowing the locality very well (اس علاقه کا اچھی طرح علم تھا). **To keep as her best**—she wanted to keep that dress so that she might wear it on special occasions. **Wheel barrow**—a small platform attached to a wheel and pushed by a man, used for transporting things (ریڑی).

Para 43. **Means of subsistence**—the means of livelihood.

The little......together—she could manage to feed herself with the little amount which her father had settled on her as an annunity. **Seines**—fishing nets (مچھلی پکڑنے کے جال).

Page 218. Pursude unremittingly—which she had carried on continously.

Para 44. **Kerbstone**—street corner. **Confidentially behind counters**—the matter was secretly discussed in shops. **Set up for a gentleman**—begin to live like a gentleman, and give up his business. It is to be noted that in those days it considered below the dignity of a gentleman to work or enter into business. **Brilliant alliance**—a very good marriage, which brought him money as well as a good wife. **Point of interest**—people were interested in this matter.

Chapter 31

NOTES AND EXPLANATIONS

Page 218. *Para 1.* **Remained unacquainted**—who did not know it. **Mad freak**—foolish action. **Amends**—reparation, compensation for a wrong (غلطی کا ازالہ کرنا).

The amends......act—People forgot what he had done to compensate his wife for his foolish action, because they were more interested in the sensational nature of the original transaction. **Rather tall wild oat**—a very great folly of youth.

It might......common—People might have thought that it was a foolish thing which Henchard did in the heat of his youth, and that since then he had changed completely. In that way they would not have based their judgement of him on that one foolish act of the past. **Interspace of years**—the years which had passed since then. **Unperceived**—unnoticed.

The black......crime—The foolishness of his youth appeared like a recent crime because people forgot that it was committed so very long ago.

Para 2. It formed......fortunes—It was the point from which Henchard began to go down in life.

On that day .....side—At that very moment his prosperity and good reputation came to an end, and he began to fall downwards. **Sank in esteem**—lost his reputation, and the liking that people had for him (اس کی قدر کھو گئی). **Fillip**—stimulus, push. **Commercial buoyancy**—balance in the world of business. He could not hold his own as a businessman. **Velocity**—speed. **Accelerated**—became to move quickly ((تیز ہو گیا).

It was strange......our—Henchard had already lost his credit as a business man, and with a loss of reputation, he went down very quickly, and lost the esteem of the people also.

Page 219. *Para 3. He now......blink*—Henchard did not have the courage to look into the eyes of his fellow men. He felt that he had gone too low to do that, because he had a terrible amount of publicity of the wrong kind when the furmity woman disclosed her secret to the people around him.

Para 4. **Trusted generously**—whom he had advanced a lot of money thinking that he would repay it. **Tottering credit**—he was already losing credit in the market but when the people learnt that his debtor had not paid him, they lost all confidence in him.

In his......grain—In the trade of grain the merchant should supply only that grain which he had undertaken to supply by presenting a certain sample to the buyer. Henchard was in such a bad situation that he began to supply the grain which was inferior to that which he had promised to supply by his samples. This was sure to bring his business to a complete failure. **Soul of commerce**—the most important thing in the world of business.

In his great......unwisdom—Foolishness of the man. **Blunder of misrepresentation**—the mistake which they made by showing one kind of grain and supplying another kind.

Dragged......ditch—Henchard lost his reputation on that account.

Para 5. **Bystander**—a person standing nearby.

Meeting of......bankruptcy—Henchard had been declared bankrupt and the Commissioners were meeting to settle the account of the creditors. A bankruptcy means that the debtor, not being able to pay his creditors, offers to put all his property at the disposal of the creditors collectively, and they share it according to their debts. Each one getting an amount proportionate to his debt though less than it.

But was......day—She was told that it was not proper for her to go and meet him that day.

Para 6. **Wire blind**—the wire gause (لوہے کی جالی) fixed to the outside of the windows. **Reverie**—he became thoughtful. Day dreams. **Towering above all the rest**—rising above the others.

His countenance......prosperity—He was not so fair and healthy as he used to be when he was a rich man, therefore his cheeks had lost their glow of red colour.

Film of ash......rest—He had become ashy pale, on account of his losses.

Page 220. *Para 7.* **Hair-guard**—a chain made of Lucetta's hair. This was given to him by her when they were intimate with each other.

I wish......more—He tells them that he wished that he had more money so that he might have been able to pay them off to a greater extent.

Para 11. **Responded unanimously**—they all answered to one man. They all agreed in returning those things to Henchard. **Reserved**—quiet (چپ چاپ). **Balance sheet**—the paper on which Henchard had presented his accounts to them. Usually bankrupts tried to produce wrong balance sheets so that they might be able to keep some money back for themselves. But Henchard had honestly shown all the money and property that he had and had given it to the creditors.

Evasions......concealment—No attempt has been made to mislead the creditors or to hide any amount from them.

Para 13. Cared......perceive—He did not want to let them know that anything said by them had touched him deeply (آس پر گہرا اثر ہوتا تھا). **Makers**—people who sell and buy watches ; watch makers (گھڑی ساز).

Page 221. Straitened circumstances—he was in difficult circumstances.

I do not......money—This shows the character of Henchard. He had nothing left to him but he did not care for

the money and decided to pay it to one of his poor creditors because he thought that the other man had a right to it.

Para 14. **Ticketed**—labelled and numbered. **Pictured distinctly**—could be seen clearly. **Position of affluence**—a state of being rich. **Journeyman**—a trained labourer. **Regretted his fault**—they were sorry for his having become poor after having occupied the high position which he had once acquired in the town.

Para 15. **She believed in him still**—she still had faith that Henchard would be able to do well in spite of his failure.

Para 16. **Vitrified**—having a glazed appearance (چمک دار). **Sash-bars**—bars of wooden frame holding glass **Home of his prosperity**—the place where he lived when he was a rich man. **Purlieu**—the meaner street. The place where poor people live.

Para 17. **Necessity had not choice**—he was a poor man and he could not do what he wanted. He had to accept things as they came. So he was forced to go and live in those poor quarters (غریبانہ مکان). **Planted by the friars**—in the middle ages monks and friar built monasteries, and there was one of them near the place. It appeared that the trees around it were so old that as if they had been planted by the fariars in the middle ages. **Cascade**—water fall. **Dismantled**—which had been pulled down (جو کہ گرایا گیا ہو). **Tracery**—stone work. **Window-jambs**—sides of window. **Arch labels**—projections in the form of arches which rose over these windows and kept the rain out.

The cottage......walls—The stones and different parts of the dismantled priory buildings had been used by Jopp to build the cottage in which he lived. Stones from different parts of the priory had been mixed up in the new building so as to create a strange effect.

Para 18. **Cajoled**—coaxed, humoured. **Householder**

—the man who ran the house (گھر کا مالک).

Page 222. *Para 21.* **Obliterate**—to remove.

Though its..... fog—Even through the paint one could read the word Henchard written on the gate though it was quite dim.

Para 22. Edging his......wicket—He was passing through the small gate to enter the building.

Para 23 **Concern**—business. **Work-folk**—labourers. **Daughter law**—step daughter.

But we......now—He told her that though they had to work more yet they were not kept in terror as in the days of Henchard. **Busting out**—bursting with anger (سخت غصہ کا اظہار کرنا). **Slaming of doors**—closing doors forcefully. **Larry**—confusion.

And though......larry—He told her that he was being paid a shilling less than what Henchard paid him, but he was happy because now he enjoyed a calmness of spirit. Whereas in those days he lived in a state of confusion, and terror.

Para 24. **Intelligence**—information. **Paralyzed condition**—in a condition in which no work could be done (معطل رهه).

Settlement . ...bankruptcy—The final decision about his bankruptcy.

While the......rule—In the days of Henchard all business was done by guess work. Whereas now it began to be done by scientific measurement. This was the difference between Henchard and Farfrae. The one had scientific training whereas the other was an illiterate man who rose by sheer hard work.

Chapter 32

NOTES AND EXPLANATIONS

Page 223. *Para 1.* **Weather stained**—which had been

discoloured by rain etc. **Diverging branch**—a path which branched out or separated from the main street. **Precincts of the bridge**—the area around the bridge (پل کا قریبی علاقہ).

The precincts......indigence—The locality near the bridge separated the poor and rich sections of the town. On one side lived rich people, and on the other the poor ones. **Indigence**—poverty.

Para 2. **Speaking countenances**—from their very look one could read the nature of these bridges. **Projections**—where the bridge had protruded out (جہاں وہ آگے بڑھے ہوئے تھے). **Obtuseness**—bluntness. **Generation of loungers**—the wanderers who had walked there through the ages. **Meditating on the aspect of affairs**—thinking about different matters. **Friable**—easily breakable. **Mixed mechanism**—The action of weather, and by the walking of human beings on it. **Masonry**—brick work (اینٹیں). **Coping**—the sloping staff of masonry wall.

Since it had......magistrates—It had been found that the people used to break and throw away the masonry wall when they defied the magistrate, therefore iron clamps were used to keep it in place.

Para 3. **Gravitated**—came. Were attracted to (اسطرف کھنچے آئے تھے). **Unhappy hereabout**—the people who were unhappy in that locality.

Para 4. *They did not...... eye*—They did not care that the people were looking at them. **Dispirited**—disheartened.

Page 224. **Adversities**—failure, bad luck (بد قسمتی). **Down on their luck**—they had been unlucky.

Para 5. **Miserables**—the suffering people (پریشان حال لوگ). **Remoter**—the far away one. **Politer stamp**—of the politer kind, people belonging to the more civilized set (مہذب لوگ). **Hypochondriacs**—people suffering from

melancholia or mental depression. **Out of situation**—unemployed, without a job. **Shabby genteel**—well to do people who had fallen on bad days. **Species**—kind. **Finned thing**—fish, and things like it. **Poached out**—had been stolen from there, caught without a proper license.

While......before—The people who stood on the near bridge looked at the passersby and did not mind showing themselves to them. Whereas those who stood on the other bridge tried to hide their identity from those who passed by. Whenever some one approached them they began to look out towards the village so that they may not have to accost (ملنا - سلام کرنا) that man.

Para 6. Much courted......fame—They would like to be very beautiful persons who were loved by all the girls living in that country, like Adonis who was the beloved of Venus. **Carcases**—body, human frame.

They had allowed......gaze—They had thrown themselves into the river and thus committed suicide.

Page 225. *Para 7. To whom......indifference*—This explains why Henchard had gone to live with Jopp. Henchard looked down on this man to such an extent that he did not care for his opinion of him. So whatever Jopp might do or say it did not effect Henchard, whereas if he had lived with someone else, his pity or indifference (پرواہ نہ کرنا) would have hurt him.

Para 8. Returned......not—In return to his salutations he nodded to him (اسکے سلام کے جواب میں هنچرڈ نے سر هلایا) very slightly.

Para 14. For the......contiguity—He had taken the house because it was adjacent (ملحق) to the yards, and it would be convenient for him to live there and manage the yards. **Former tenant**—the person who lived there previously. **Galled**—gave pains.

Para 17. **Imperious**—strong willed person, severe person (سخت طبیعت شخص).

Page 226. *Para 19.* **Alighted**—stepped down from the gig.

Para 20. **Emigrating**—leaving the country. **Chattel to your name**—owning property (تمہارے پاس کچھ نہ تھا).

Para 23. **Mood of Jocularity**—in a light laughing mood.

Whats......all—After all there is nothing special about it.

Para 26. *Untill......ye*—Until you can find something to do.

Para 27. *Probably......gruffly*—Henchard could not think of living in the same house with Lucetta. Therefore when he pictured the possibility he was quite upset and spoke angrily.

Page 227. *Para 28.* **Hae**—have. **A deal healthier**—much healthier.

Para 34. **Pick out**—choose.

Para 38. **Prophets chamber**—a small room. **Palmy days**—good days. When she was in good circumstances. **Attire**—dress.

Page 228. *Speeding in......situation*—They were a newly married couple and therefore they were always running in and out the house with great enthusiasm, born out of love and happiness. **Averted**—turned in other direction (دوسری طرف لگایا). **Slammed**—closed, making a noise.

Para 40. **Confined to his room**—he had to remain in his room on account of his illness.

This time......upstairs—This time she had decided that she would meet him and would not allow anyone to refuse to let her in. Therefore she went up the stairs and entered his room. **Resented her intrusion**—he did not like her coming to see him.

Para 43. **Ice was broken**—she began to talk to him.

And by......him—By this time she went away, she had made her step-father agreeable to her calling on him.

Para 44. **Ministrations**—nursing, looking after.

The having......circumstance—He was much worried because he had nothing to do. **Stoically**—without showing pain, although he felt it.

Thought......best—Farfrae thought that it would be better if he did not come in close contact with Henchard.

Para 45. **Stack yards**—the place where chaff used to be lying after the harvest.

Page 229. Broken in—tamed (رام کرنا۔ قابو پانا). **Flourishing merchant**—prosperous merchant. **What not**—he was much more than that.

Para 46. **Defiant way**—he defied others in this manner because he thought he could again rise to a very high position as he had done before.

Then he had......shabby—In his youth, he worked as a trusser but then he wore neat and clean dress, whereas now he wore an old and dirty suit belonging to the period when he was a gentleman. Evidently that dress did not suit him very much when he was working in the yard and therefore did not show him in the best light.

Para 48. And the piece......him—The news that Farfrae was going to be the mayor reminded him once again that the latter was his rival and he had done him a great injury in the past. **Reviviscent**—which gives life to a thing once again. **Triumphant rival**—a competitor who had been successful (کامیاب مخالف). **Rode rough Shod—who** treated him badly, injured him.

Para 49. But 't is......upward—He is rising in life with the money of his wife· **Cust**—cursed.

Page 230. *It was......moved him*—He did not do so merely

because he wanted to possess her wealth. **Sauciness**—special charm archiness. **Composition**—nature.

Though that......composition—Wealth had made Lucetta independent and she acquired that peculiar quality which attracts men like Henchard. Thus it was indirectly on account of her wealth that he had fallen in love with her so deeply. **Startling novelty**—something which is very strange and new (حیران کن نئی چیز). **Narrow days**—days of poverty.

Para 51. **Lapsed into moodiness**—he became moody. (اُداس سا هو گیا). **Allusion**—reference.

Lessening his......day—He was counting the days when he would be free from his oath and would be able to drink liquor once again.

Para 55. **Spirituous liquid**—liquor (شراب).

Para 57. **Busted out drinking**—he had taken too much liquor, and is therefore completely intoxicated (بالکل مدهوش هے).

Para 58. **Her things**—her clothes for going out.

Chapter 33

NOTES AND EXPLANATIONS

Page 231. *Para 1.* **Convivial custom**—Jovial practice (اچھا شغل - اچھا رواج).

At this date......established—There was a jovial practice in Casterbridge, although it was not recognised as a happy custom by the people. **A large contingent**— a huge crowd (بہت بڑا گروہ). **Sedate characters**—serious minded and sober persons. **Having attended service**—after having said their prayer in the church. **Filed from**—walked out in a line. **Choir**—the group of singers, musician at church service (جو لوگ گرجا میں گاتے هیں).

With their......arms—Carrying their musical instruments with them.

Para 2. The great point......measure—It was customery that the people present drank wine at The Three Mariners. But no one took more than half a pint. They were so strict about this limit that the landlord used to supply wine in cups of half pint each, so that no one may take more.

Leafless......eel—Engraved or emossed lime-trees having the brown colour of the eel. **In the marvellous**—in imagination, strange thing. Thus the children used to imagine the number of cups of that kind which the landlord possessed, because they were astonished at his being able to produce as many as the guests present.

Monolithic......Stoneheng—It is an extensive group of standing stones on Salisbury Plain, Wiltshire, about 7 miles north of Salisbury. They form two circles and ovals. The outer circle which is about three hundred feet in circumfrence, consisted when entire, of sixty stones, each about 15 feet high and seven feet broad. The inner circle which is 8 feet from the outer and consisted of about 30 stones, is six feet in height. **Pristine days**—olden days. **Countenances**—faces.

Outside and above......chairs—Round that table about 40 church goers used to sit and drink, and smoke their clay pipes.

Para 13. **Finer in point**—expressing nice ideas. **Invariably**—always. **Dissecting it**—analysing it. **Weighing it**—appreciating it, judging it.

The general......criticized—Generally the people thought that the sermon had nothing to do with them, except that they had to listen to it and criticise it. He means that they never thought of acting on anything which the preacher said in the church.

Page 232. *Para 4. For closing......years*—For putting an end to the period when he did not touch any liquor. That means that he was going to begin drinking there.

He flush......anew—He had already taken so much liquor that his face flushed and it was clear that he was going to lead a reckless life once again, because he was becoming a drunkard. **Massive**—huge. Quite a stranger here. They meant that he was never seen there before and they were astonished to find that he had come to The Three Mariners. The reason was that till then he was not a drinking man.

Para 5. **Down in spirit**—depressed. **Serene**—calm. **Brew of Stannidge's**—the wine served by Stannidge, who was the landlord of the inn. **Minor key**—depressed state of mind. **First fiddle**—one of the musicians. **Stave**—musical notation.

Para 7. I don't......rubbish—He told them that he did not care what the music was. It may be good or bad he did not care. **Cherubim's Warble**—the song of an angel.

If it is......out—If it is good music and well produced.

Para 8. **Sat in the gallery**—set at the place where the musicians have their seats in the church. He means that they were old musicians. **Samuel wakely**—a musical composer of psalms.

Para 9. Chuck across......fiten—He asked them to give him a copy of the psalms and told them that he would find a psalm which will fit the old Witshire tune.

Page 233 **Upper church**—the church which the rich citizens attended. **Dismissed**—the service had ended and those people had dispersed.

The observed......woman kind—Farfrae and Lucetta were being looked at and followed by the wives and daughters of the smaller tradesmen in the town.

Para 11. **Vagrant**—homeless.

Where non......relief—Where no one can help them. **Usurers**—people who take high interest on money lent (سود خور).

The fruit......away—All the money that he earns by hard work shall be taken away by others.

A swift......the face—He and his descendants (آنے کی آنے والی نسلیں) will be completely destroyed and the people following them shall completely forget his name. It is to be noted that Henchard wanted those songs to be sung with reference to Farfrae and Lucetta. It was to be a sort of curse (لعنت - بد دعا) on them.

Para 12. But I......it—He told Henchard that he would not like to sing that song, because it was nothing but a curse. **Fathom**—understand, measure.

Para 13. **Droning crew**—crowd of singers.

Page 234. **Poker**—a metal rod for poking fire (آگ ھلانے کے لئے سلاخ). **Cust pates**—cursed heads (لعنتی سر).

Now......brow—He told them that if they did not go back to their places to sing that song he wou'd break their heads.

Para 14. **Take on so**—behave like that. **Sabbath-day**—a holiday, it being Sunday. **Comminatory**—threatening verses.

Para 15. Much moved......strains—The music had affected him deeply.

Para 17. **Heaven forbid**—it may never happen (خدا ایسا نہ کرے).

Performer......solemnly—The man who played on the clarionet said seriously. **Wind pipe**—the throat, Vocal cord.

Para 21. **Triumphantly**—victoriously.

It was......me—He defeated me by his songs, because in that way he won the people of the town to his side.

Page 235. **Heaved me out**—threw me out. Brought about my failure.

I could......door—He bent the poker to show how he could kill Farfrae. This showed how inimical he had become towards him. **Twig**—branch of a tree.

Para 22. **Agonised countenance**—with a face which showed that she was suffering much on account of what had happened. **Half pint regulation**—the rule which they had of taking no more than half a pint of liquor on that occasion. **Entreated him**—requested him.

Para 23. **Volcanic fires of his nature**—his fiery nature. His strong nature. **Acquiesce**—to agree to something. **Blankly**—a man who is not seeing anything.

I can drink......conscience—I can drink without any moral blame. **Do for him**—kill him.

I am a......choose—I can do some very bad things when I decide to do so. He meant that if he thought it fit he would go and kill Farfrae without thinking of the consequences.

I won't......deeds—He means that in that case he would lose control on himself and would go all the way to kill him.

Para 24. **Half uttered**—he spoke those words under his breath—in a low tone. **Alarmed**—made afraid (گھبرا گئی - ڈر گئی).

Still......mien—From the attitude of Henchard it was clear that he was cooly thinking of that course, and thus she knew that he would do it if he could.

Para 25. **Disquietitude**—alarm (پریشانی - گھبراہٹ).

Guessing......well—She could very well understand that Henchard was referring to none but Farfrae.

Para 28. **Flitting about**—moving about happily. **In league for life**—who had come together for the whole of their life.

Page 236. **Aloft**—high up. **Devotion**—faithfulness.

Para 29. *That he can......there*—Whittle always remembered the days when Henchard was master in that yard, and therefore always reminded him of those days by his behaviour. This was quite painful for Henchard.

Para 30. **Premises**—yards, etc.

Para 31. **Antecedents**—past connection.

Donald......trusser—Farfrae had no idea that there was something between Henchard and Lucetta, therefore he brought her to the place where he was, without any hesitation.

Para 32. *As if......him*—As if he was interested only in that.

Farfrae... ..rival—Farfrae knew that Henchard was courting Lucetta therefore he did not go to the place where Henchard was, because he thought that going there with his wife would mean telling the other man that he was proud of his success over him in the matter of love. **Rambled**—walked.

Page 237. Gave vent to—expressed, let pass (اظہار کیا). **Withering**—which was becoming less. **Humility of demeanour**—conduct which showed that he was far inferior to her.

With......Afternoon—The humility which Henchard showed when he met her had a very depressing effect on her. Although he appeared to behave like others yet his relations with her in the past made this behaviour very uncomfortable for her.

Para 34. **Faltered**—spoke in broken words.

Para 36. **Entreatingly**—requestingly.

The Sarcasm... . unendurable—The ironic way in which he was talking to her could not be borne by her easily. It was clear that he was expressing deep bitternees in those apparently respectful words.

Para 39. **Gay leisure**—the happy free time.

Para 40. **Rencounter**—meeting.

Para 41. **Communication**—message (پیغام - اطلاع). **Bitting under tone**—bitter and sarcastic manner (جلا ہوا

(اور طنزیہ انداز). **Coverst sneers**—concealed laughter on some one.

Para 42. **Fond savagery**—loving fierceness. He was feeling fiercely inimical towards her because of the note, but even in this enmity there was a strong mixture of love.

Page 238. Close quarter—near, face to face. **Fallen acquaintance**—Henchard who had a spell of bad luck.

Henchard......evening—Henchard realised that Farfrae did not give him more importance than he gave to other labourers. He strengthened himself against that attitude by behaving as if it did not effect him. Moreover he began to drink heavily at The Three Mariners, to forget his low position.

Para 44. **Endeavours**—attempts. **Hoisting the sacks**—lifting the sacks from the ground to that floor.

Para 45. **Dizzy edge**—the edge of the door which opened outside at a great height from the ground. **Fancied**—thought, imagined.

While waiting.....face—While waiting she suddenly saw that Henchard's face became hard and he raised his hand behind the shoulders of Farfrae as if to push him out of the door. She was so much shocked by the sight that she did not dare to believe that Henchard was actually going to push Farfrae to his death in that cool way. **Outstretching**—pushing forward (آگے کو بڑھانا).

Para 46. *Reflecting......herself*—On thinking on the matter she tried to convince herself. **Idle eccentricity**—foolish and strange action.

Page 239. Irritant poison—a posion that troubles a a man, and makes him angry.

Chapter 34

NOTES AND EXPLANATIONS

Para 1. **Dense fog**—a thick fog (بہت سخت دھند).

Rectangular avenues—the avenues which spread around the city in the form of a rectangle. **Chorus of tiny rapping**—a sound of knocking, which continued for sometime. It was made when water drops fell from the branches of the trees by the strong gusts of wind. **Bang of his door**—the sound made by the closing of his door. **Engirding avenue**—the walks which surrounded the city. **Flanked**—went round, spread round. It was the place where the city came to an end and walks which connected it with the countryside began.

Para 2. **Discern**—notice. **Airly**—early.

Para 3. **Waylaying**—stopping him on the wayside. She was going to talk to him, and it is not improper to stop a man on the road for that purpose. One should do so only at one's home. **Unseemly**—improper.

Para 4. **Cheeriness of a superior**—he was behaving as a person superior to her, and let her ask for favours and forgive her having stopped him on the way.

She new felt......own—She had serious doubts about what Henchard might do to him if he got an opportunity, but it was difficult to put it in words. She could not possibly say plainly that Henchard might kill him if he got a chance to do so.

Para 7. **Hardly used**—he has suffered much, and therefore he may do something to harm Farfrae.

Page 240. *Para 7. Every......pain*—She suffered on two accounts. In the first place she loved Farfrae and did not want him to be injured or wounded and even talking of the possibility made her suffer, and in the second place it was quite painful to talk about her step father as a man likely to do a voilent deed. It is to be remembered that she still thought that Henchard was her real father. **Incredulous**—one who does not believe (جسے اعتبار نہ آئے). **Sinister qualities**—evil and dangerous qualities. **Formerly latent**—in the past those qualities were hidden under the cover of his wealth and position

and now they lay bare, and could be seen by every one.

Quickened......buffeting—He had suffered a lot and all his evil qualities had come back to life. **Buffeting**—the shocks he had suffered. The ill treatment he had to bear in the world.

Para 10. Making......fears—He did not attach much importance to the fears which she felt about him. **Harness makers**—people who make the things put on a horse when it is put before the cart or ridden (گھوڑے کا ساز بنانے والے - جوا بنانے والے). **Shoeing-smith**—the smith who nails iron shoes to the horses (نعل لگانے والا لوہار).

Para 11. He revised......one—He was in the habit of thinking about a matter even after he had formed a judgement on it, and he was capable of revising his previous judgement so as to form a new one. In this case too he reconsidered the matter later on and came to a different conclusion from the one that he had formed when Elizabeth talked to him. **Earnest face**—it was sincere. **Rimy dawn**—early dawn, when there was only a little light in the sky. **Idle sound**—useless words, meaningless words.

Para 12. But he......then—He continued his efforts in formulating a scheme for the benefit of Henchard which he was making at that time.

As if......it—As if Elizabeth had not talked to her. Normally, if he had taken her seriously he would have kept quiet about the scheme, thinking that he should not do anything for a man who did not wish him well. But he did not show any such reaction. He was still enthusiastic about the scheme.

Para 13. I would......in—He had offered to make the maximum subscription if others also contributed and got that shop for Henchard. Henchard could then set himself up as a business man, though of a low degree, once again.

Page 241. *Para 14.* *Saying......another*—He was threatening and abusing you.

Para 15. **Wrong me**—harm me.

Para 16. *It shows......employ*—You have really been very tolerant (برداشت کرنے والا) and kind in keeping him in your employment in spite of all this.

Para 17. *He enabled......mysel'*—He provided me with the means to set myself up in business here.

Para 18. **Voices in the air**—what the people were talking generally. **Countermanded his order**—recalled his orders, cancelled his orders. **Negotiation**—the talks which were going on for the purchase of the shop (جو گفت و شنید ہو رہی تھی).

Para 19. **Knocked on the head**—destroyed, brought about its failure.

Thus out......grew—The shopkeeper had by mistake thought that the failure of the scheme had been brought about by Farfrae, because there was no scheme except an offer by Farfrae. But when Henchard learnt about it he felt that he had been further injured by Farfrae and their enmity increased.

Para 20. **Light as sylph**—moving nimbly like a fairy (آهسته آهسته پریوں کی طرح چل رہی تھی).

Para 22. **Twain**—both of them.

Page 242. *Without..... face*—She did not ask him why he was sad but looked at him as if he wanted to know the reason why.

Para 23. **Any folk for me**—did any one come to see me.

Para 27. **Contemplated a crumb**—looked at a small piece of bread.

They fell......such—They began to live an evil life and were destroyed, as people who live a bad life are usually destroyed.

Para 28. **Goosey**—a term of endearement meaning a simple term. **Literal**—One who takes the meaning of the words and not their general sense. **Shoon**—shoe. **Shiller**—silver.

Para 29. I would understand..... feels—Farfrae tells her that if there was some envy on the part of Henchard, it was understandable. But he could not understand why he hated him as deeply as he had learnt from the people. Evidently there were different factors which had given birth to those feelings on the part of Henchard. Firstly his own inherent qualities, his feelings that the rise of Farfrae was no less than treachery and hardly their rivalry in love. But Farfrae did not know it and therefore could not understand the general reaction of Henchard.

Para 30. Lucetta......wan—Lucetta turned a little pale because she thought that Farfrae was coming to a suspicion of the truth.

Para 31. Their is......conduct—I cannot be sure that he will behave properly. So Farfrae had begun to feel afraid that Henchard may really attack him.

Para 33. **Fancy**—think. **Soothingly**—comfortingly.

Para 34. **Mournfully**—sadly.

Page 243. *Para 35. Farfrae......announced*—Farfrae was seriously thinking of acting on her suggestion and going away from the town. They discussed the matter but while doing so, were interrupted by a visitor.

Para 37. **Intelligence**—news.

Well, we......is—He told Farfrae that they were not deeply shocked by the news of the death because they already knew that he was going to die, and his family was rich enough to look after themselves. So they should not be deeply affected by that news. **Accept the chair**—become the mayor.

Para 38 But there are......pushing—Farfrae was a very considerate man. He told the Alderman that there were other people who were senior to him and who should have

precedence over him. He thought that if at his young age he tried to become the mayor people would think that he was being over-ambitious.

Para 41. **Respectable majority**—a considerable majority which could assure that he would be elected to the office. Farfrae did not want to contest and lose. But the moment he learnt that he would find good support in the council, he agreed to be a candidate. It is this critical incident, happening at exactly a critical time in the lives of Farfrae and Lucetta which changed the course of many lives. It is comparable to the arrival of Farfrae in Casterbridge at excatly the time when Henchard was being harrassed about his bad wheat. Hardy is fond of showing that human life is moulded by the happening of certain events at certain specified times.

Para 48. If they want......will—Farfrae thought that he would not care for the anger of Henchard. He would stay on to be the Mayor of the town.

Para 43. **Imprudence incarnate**—absolutely foolish person.

When no one......discourse—In that noise and activities people were not likely to notice that Lucetta was talking to Henchard.

Page 244. *Para 45. The time at......parties*—For the good of all the people concerned we should forget what happened at Jersey. She wanted to take back her letters so that all evidence of their past relationship should be wiped away (ختم هو جائے).

Para 49. **Grotesque grin**—a horrible smile. This was so because he was thinking of punishing Lucetta by disclosing her secret to Farfrae by showing her letters.

Para 50. And the combined..... ever—The local band with all the different musical instruments of which it was composed played loudly and freely to celebrate the event of Farfrae's rise to the office of mayor. **Two hundred**

odd—he was one of more than two hundred mayors which had been successively elected to that office. **The courted of the town**—the most-liked person in the town (شہر کا بہت پسندیدہ شخص). **That worm in the bud**—one who troubles joy. One who spoils happiness.

Para 51. **Festering with indignation**—full of anger (غصہ سے بھرا ہوا). **Installing him**—appointing him.

A thing......case—No Scotchman had ever been the mayor of Casterbridge. **Tameralane's trumpet**—the references to Handel's musical opera. **Tameralane**—tameralane was a tautar conqueror (تیمور).

Goaded......indescribably—The rejocing in the town made Henchard even more angry and he decided to do some injury to Farfrae.

The ousting......complete—He felt that he will be completely thrown out of his place by Farfrae, because he has got his business, his house, even his beloved and to complete the process he had taken the office of mayor also.

Para 52. With no......him—Farfrae did not show any superiority because he had become the mayor. He was the same man even after taking his new office. **Emphatic change of places**—a clear and deeply impressed change of places, because he had now taken the place of Henchard as mayor of the town.

Page 245. *Henchard howed......once*—Henchard behaved as if he did not bother about the new success of Farfrae, and Farfrae toned down his success by his modesty. So when they met nothing much was noticeable to show that the latest event had effected their relations.

Para 53. **He added particulars**—he gave details of the packet.

Para 54. I keep ma......nights—Farfrae told him that he kept all his important papers in the bank so that he may have no worry about the possibility of losing them.

Para 55. **Much consequence**—great importance.

Para 56. *Primed......grog*—He had taken a lot of strong liquor. **Sardonic humour**—a mood of bitterness.

As though......amusement—as if he was thinking of doing some thing horrible to please himself. We later on find that he intended to rouse the interest of Farfrae in Lucetta's letters by reading them to him and then giving them to him as those of his wife.

The ring......foresake him—Like the voice of a slave who had been bribed to leave him. He felt that the bell and the house were still his own because he had lived in it for a long time, and the passing of their possession to Farfrae had a superficial impact on him when he entered it on that occasion. **Revivals of dead days**—reminded him about this past.

Para 57. **Ingenius**—clever, skilful.

Para 58. **Passionate bundle**—letters which were full of feelings. **Exertions**—activity.

Para 60. **Sorting them**—separating them.

Page 246. *Para 63. Farfrae......attention*—Farfrae was not interested in those letters and was feeling sleepy but to humour Henchard he listened to his reading of them.

Para 64. A creature......man—This was from Lucetta's letters. She told Henchard that she loved him so much that she could not marry any other man.

Para 65. **Acres of words**—millions of words. **Aphrodite**—goddess of love.

Yet detecting...... assumed—He noticed that the style of those letters was that of Lucetta. Therefore he thought that all women write in the same way when they are in love.

Para 67. Stopping at......before—He always kept back the name of writer.

Page 247. *Para 68. Whom......concern*—Who was not

directly concerned with the matter, for whom the matter was only of an academic interest.

Para 69. **Adumberating**—appearing. **Protestations**—professions of love (محبت کا اظہار).

Para 71. *Henchard......particulars*—Henchard thought that if he gave any further details about Susan, Farfrae would be able to know about whom he was talking. Therefore he gave a wrong answer to that question.

Para 72. *The young lady......readily*—Farfrae pointed out that this woman was capable of making love to different people, and thus easily changed her lovers. This was a very evil character.

Para 73. **Emphatically**—forcefully.

Para 74. *Such a......him*—In spite of the crudeness of temper which Henchard displayed, he did not find it possible to disclose the indentity of the person who wrote those letters and thus break the hearts of Lucetta and Farfrae. **Annihilated**—destroyed (برباد کرنا).

His quality......enmity—He was the kind of man who could kill both of them in a state of anger, but he could not calmly speak those poisonous words.

Chapter 35

NOTES AND EXPLANATIONS

Page 247. *Para 1.* **Fatigue**—tiredness. **Comparatively later hour**—it was not very late at night but usually people did not call at that time to see others. **Indistinct murmer**—a very low sound, which could not be heard clearly.

Page 248. *Para 2.* **Singular**—strange. **Casterbridge Chronicle**—the local news paper. **Ajar**—wide open. **Lower flight**—the lower part of the stair-case. **Transfixed**—absolutely still (بت بن کر کھڑا ہونا). This was due to the fact that she recognised that Henchard was reading her letters of Farfrae. **Like spirits from the grave**—

like the memories of the past which had come to punish her (پرانی یادیں جو آسے سزا دینے آئی تھیں).

Para 3. **Banister**—the railing running by the side of the stairs.

But what amaze......time—at first she thought that Farfrae had already been told whose letters they were. But she was astonished to find that he had not been so informed because he was treating the whole affair very lightly and was behaving as if he was making a gift of his time to Henchard (جیسے وہ ھنچرڈ پر مہربانی کرکے اس کی باتیں سن رھا تھا).

Para 4. **Denoted**—showed, expressed.

Is it......alone—Farfrae wanted to get rid of Henchard, and suggested to him that it was not proper for him to read those letters to him when they were intended only to be read by him.

Para 8. **Semi-paralyzed state**—a condition in which she had almost lost control over her muscles. She knew that there was every likeli-hood that Henchard would one day disclose the name of the woman who wrote those letters. That would bring her happiness to an end. **Fatal**—killing, destructive (تباہ کن).

Page 249. *Para 9.* **Leisurely**—slowly.

He looked......irksome—He looked at her with a smile which showed that he did not like what he had to listen down stairs. He was feeling happy that the matter had come to an end and he had got an opportunity to go back to his wife.

Para 10. **Restored her**—brought her back to normal (صحیح حالت پر واپس آئی). **Crazed**—mad.

I could......listening—I could not help being so kind to him as to listen to what he read out.

Para 12. *She was......all*—She was confused about the

reason why Henchard had referred to that matter at all.

For in such......generosity—Hardy points out that we very often think that our enemy would act consistently in such things. We do not think that he might at the last moment loose his grip on the matter, and thus might not be able to carry through his plans. That is what happened in the case of Henchard. He had come to disclose the name of Lucetta as the writer of those letters but had failed because he could not be so cruel.

Para 13. Meditating.. ...attack—She was thinking how she should fight back that attack which had only begun the previous night.

The bold......misfortune—She only dimly thought of the plan to tell Farfrae what had really happened in the episode with Henchard. But she was afraid that in doing so she would be running too great a risk. There was a likelihood of Farfrae's thinking that she had been the cause of all those troubles. In that case he would not forgive her.

Kept her......tenterhooks—Who kept her in that state of suspense.

Para 14. And saw......me—She wrote to Henchard that she could see what he was planing to do. She further informed him that the very idea of such a revenge had completely crushed her. **Relent**—to be sorry for having wronged a person (کئے پر افسوس کرنا).

You do not......lately—She wrote to him that anxiety had effected her very badly during the immediate past She wanted him to be kind to her on account of her ill health, if nothing else.

Page 250 *That you will......further*—That you will not continue this evil joke any more.

Para 16. **Toilet**—make up, style of dressing. **Unvaring endeavour**—the attempt that she always made.

To highten......presentation—She knew the art of dressing herself in such a way as to improve her physical appearance

but that day she dressed herself in such a way as to look as ugly as possible. She thought that looking at her in that condition would melt the heart of Henchard. **Novice**—beginner. **Drawn look**—sad appearance.

And this had......sorrow—Having ramained awake during the previous night had given her the appearance of a person who was growing old before her time, because of sorrow. This was also going to be helpful in creating the desired effect (جو اثر وہ ڈالنا چاہتی تھی).

As much......attire—She was feeling so sad, and she also had the idea of impressing Henchard with her distress, therefore she put on her cheapest, and the oldest dress. **Discarded attire**—the dress which one has thrown away (ردی اور خراب لباس).

Para 17. **Contingency**—possibility. **Emphatic think**—it was clear that no one was present there. **Bearing**—attitude.

Para 19. **Rendezvous**—meeting. **Entreaty**—request. **Unwittingly**—unknowingly (نہ جانتے ہوئے).

Page 251. **Unmanned**—he lost his manly attitude. **Reprisals**—revengue.

He figure in the......weak—When he saw her standing in the Ring he remembered Susan who also looked like that when she came to see him there at that very time, and who too was dressed like Lucetta. The similarity suggested to him that he had been unkind to a weak and poor woman all his life. This proved to be the decisive factor and he felt sorry for having attempted to avenge himself on a woman.

Para 20. **Subdued tone**—low voice. **Apprehensively**—doubts arising in her mind. She was not sure what he meant by that kind sentence. It might be ironic and he might be aiming at being cruel to him. **Stammered**—spoke in broken words. **Unconcealed Compunction**—pity which could be seen clearly.

Para 26. **Contemptous**—showing haughty indifference (غرور اور نفرت کا اظہار). **Suppliant**—appellant. A person who makes a request (درخواست کرنے والا). **Double of the first**—absolutely like Susan who had also suffered at his hand, and had come there to see him. **Compromising way**—a manner which could bring her ill reputation (جس سے اس کی عزت خاک میں مل سکتی تھی).

Such a woman......bargain—He realised that Lucetta was a weak and poor creature, and decided not to punish her. He was not angry with Farfrae any more because now that he saw Lucetta as suppliant, the halo which wealth had thrown on her passed away, and he found that she was just an ordinary woman. He did not think any more that marrying her would have been any credit to her.

Henchard......game—Henchard wanted to be out of that affair.

Para 28. *That breathe......worst*—Which shows that I wanted to marry you, or disclose our intimacy.

Page 252. *Para 29.* **Scrap**—a small piece of paper.

Para 30. **Eager tremulousness**—trembling in her eagerness.

Para 33. **I can keep my words**—I can stick to my promise (میں وعدہ پورا کرتا ہوں).

Chapter 36

NOTES AND EXPLANATIONS

Page 252. *Para 2.* **Working partner**—sometimes it so happens that a man invests capital in a business and another man works, and they share the profits. The man who works is called a working partner. **Security**—an assurance that in case of loss or for any other happening some one would take the responsibility to pay if he could not (ضمانت دینا).

Para 3. **Coldly**—she did not like the way he had

addressed her in a street. Therefore she was not much interested in helping him.

Para 4 *You could......sight*—He pointed out that she could recommend him because he belonged to Jersey, and had known her there. He was suggesting that he knew about her scandal with Henchard and if she did not oblige him he would let the cat out of the bag. This was a sort of threat.

Para 6. *Would secure......much*—If you recommend me I will get something which I very much want to have.

Para 7. **Steadily refused**—she did not accede to his request but continued to refuse.

Page 253. Cutting him short—bringing their conversation to an end all of a sudden.

Para 8. **Vanished**—disappeared. **Iron dogs**—the grate. **Rummaging boxes**—he was looking through his boxes so that he may be able to discover and send away all the things belonging to Lucetta which he might have with him.

Para 10. **As good as his words**—he honoured his promise.

Para 11. *Any prospects......opening*—Is there any chance of your getting a job.

Para 13. **Decisively**—definitely.

You must......afield—You must move to some other place rather than stay on in Casterbridge.

Animated......haughtiness—He became excited because that day Lucetta had behaved proudly towards him and he thought that that was a good opportunity of avenging him on her.

Curiosity......package—He looked at the package very carefully to find out whether the relations between Lucetta and Henchard were such as would harm her reputation.

Page 254 *The pen......tools*—Henchard could neither write well not do other things connected with writing,

such as closing and sealing the envelope and packets. **Efficacy**—effectiveness. **Tyro**—Novice. This means that Jopp had previous experience of such shady transactions. (جرم - برے کام). **Peeped in**—looked in (جھانکنا).

Para 15. **Lounging thereon**—standing on it aimlessly.

Para 16. *To took......bed*—We will go to Peter's Finger, a public house, before going to sleep.

There's......there—Some sort of musical programme was going on there.

'twont't......minutes—You will not have to stay there for more than five minutes. She meant that the programme was a very short one.

Para 18. **Congeries**—collections. **Farmsteads**—small farms. **Picturesque**—beautiful.

Para 19. **Adullam**—the reference is to the verse in Bible, where it is said "David therefore departed thence and ascaped to the cap.

Adullam......and every one that was in distress, and every one that was in debt and every one that was discontented gathered themselves on to him." It means that Mixen Lane was the poor quarter of the town. **Poaching**—stealing game birds, animals from another person's land. **Brawling**—quarreling. **Bibbing**—drinking. **Idle to mechanize**—who had no work as mechanic.

Note. This means that all poor, unemployed and rotten people of the town, and the country surrounding it ulitmately came to live in Mixen Lane.

Para 20. **Spit**—a small point of land running into the sea.

Page 255. **Baneful**—evil, bad.

Vice......neighbourhood—In that locality some very bad characters live.

Recklessness—chimney—In those dilapidated houses (خستہ مکانات) in the locality. **Shame**—prostitutes. **Privation**—

distress (دکھ ۔ تکلیف). **Sallows**—low growing shrubby plants.

Theft......sallows—In extreme distress, the local people used to steal thing from the locality. **Slaughter**—murder.

There might......by—In some parts of the locality people had suffered from contagious diseases (چھوت کی بیماری) in the days gone by.

Para 21. **Mildewed**—dirty, grimy (گندے). **Sturdy**—strong.

Yet this......country—This dirty locality was situated near the fields on one side of the prosperous town of Casterbridge. **Noble elms**—big elms trees. **Mansions of the great**—the big houses of the rich people. **Brook**—stream.

A brook......tenements—There was a stream between the open country side and the small houses of the Mixen Lane.

Para 22. And this .....here—In that locality people worked after dark because at that time they went out to poach in the neighbouring locality.

You crossed......Mixen Lane—This is what used to happen in this locality. People poached pheasants and hares from the neighbouring farms, brought them secretly to their houses by crossing the stream on a small plank of wood, and sold the stuff on the next morning. Some of them were arrested and tried by the magistrate. They were sent to prison, from where they returned after a short period, and began to live in the Mixen Lane once again. The local people did not mind these short disappearance, and did not attach any disgrace with the crime.

Para 23. **Intermittent rumbling**—a continual rolling sound. **Back premises**—back side of the building (گھر کا پچھلا حصہ). **Skittle alley**—an allay where skittle

is played. Nine pins are set up on earth, a round piece of wood is thrown on them. People gamble on the number of pins that would fall down with the throw. It was banned because it involved heavy gambling but it was played secretly in those days.

Another was......domiciles—Many people used to whistle in that locality. As matter of fact these whistles were signals to the criminals from one another.

Page 256. Dingy—dirty.

A white......difficult—The writer points out that in that dirty locality woman were not likely to remain very clean therefore the fact that some of them wore white aprons made it very suspicious. He is suggesting that these women were prostitutes, who followed their profession in the garb of housewives.

The industry......door posts—The fact that they were prostitutes and not honest and hard working housewives, was made clear when it was said that these woman always stood in their doors with their hands on their hips. This was to exhibit themselves to any prospective customers who may be passing by. **Alacrity**—quickness. **Twirl**—movement.

While there......lane—These women used to turn very quickly whenever they heard a man coming that way. That also showed that they were prostitutes.

Para 24. **Needy respectability**—poor but respectable people. **Pure and virtuous souls**—pure and good persons. **Liviers**—those who enjoy property for their own life only. **Copy holders**—those who hold land by the will of the Lord according to the custom of the manor. **Roof-trees**—the beams supporting a roof.

Para 25. **Church of**—the most important place of all

Parr 26. And......arms—Just as The Three Mariners was inferior to King Arms similarly it was inferior to the Three Mariners. **A mere slit**—a very narrow street.

Para 27. **Abstractedly**—in an absent minded manner.

Like......Ravenswood—The reference is to Scott's the Bride of Lammer-moor. Sir Willims Ashton, an astute inscruplous lawyer, dispossesed Lord Ravenswood of his property. His son, the master of Ravens-wood, disappared in the ruinous tower of wolfs Crag as if into nowhere, leaving Ashton utterly surprised.

That abstracted......side ways—The person had suddenly made a side ways movement of his body and entered the small passage which lead into the inn. Thus the passer-by could not understand where he had vanished all of a sudden.

Page 257. *The company......points*—Some of the people who formed the lowest group amongst the company at the Three Mariners and used to visit Peter's Finger also and were considered to be the best clients. **Waifs and strays**—homeless vagabonds. **Loitered about**—wandered about.

The landlady.....fact—She had been sent to gaol for having helped the criminals after they had committed a crime. She must have sheltered them or received stolen goods. **Accessary after the fact**—some one who aids criminals after they have committed a crime.

She underwent......eye—She behaved as if she had committed no crime except in the presence of the police man who had arrested her. This means that she was a criminal though she tried to show the people around her that she was not one.

Para 29. **House**—inn, public house. **Settles**—sofas. **Guyed**—tied (بندھے ھوئے تھے). **Boisterous**—excited (پر جوش).

The settles..... security—The settles of sofas on which they sat had been tied with ropes which were hooked to the roofs. In this way when the guests became excited or quarreled the sofas did not fall down. **Thunder of bowl**—the bowles were being played in the back yard of

the inn and the noise made by the balls as they rolled along could be heard in the inn. **Swingles**—wooden instrument resembling a sword used for beating of scraping flax or hemp. **Blowers**—air pump to blow into fire place.

Whom......other—This is ironical. Hardy knows that these peoples were criminals and had rightly been punished. But he says that they were punished causelessly.

Men who .....moon—In the olden days these poachers and game keepers used to fight with each other at night, when the latter tried to keep the former away from their reserves. **Lapse of sentences**—the ending of the term of imprisonment (قید کا وقت پورا ہونا).

Till lapse of......level—At last the poachers go out of prison at the end of their terms and the game keepers were thrown out of employment. Both parties came to the same level sat in this inn talking about the old times.

Para 30. Dost mind .....Charl—one of them reminded the other of the old times when he could catch a fish with a movement of his wrist without disturbing the current of water. This was done because they were poaching the fish and did not want to be caught by waking any noise. **Deposed keeper—a** game keeper who was no more in service.

Para 31. **Larry**—trouble. **Pheasant business**—the stealing of pheasants.

Para 33. **Closed with me**—began to fight with me. **Oven pyle**—a metal rod to poke the fire.

Page 258. Got up in hall—went to the Court for the trial of the case. **Rearing**—which she had bought up. *It did......wrong*—The poacher thinks that there was no crime involved in poaching and therefore felt wronged when some one gave false testimony (گواہی) against him.

Para 34. **Had 'ee**—arrested you, caught you.

Para 35. 'tis......of—It is not our most important acts which get known to the people. She means that sometimes one is caught and punished for an ordinary thing whereas one has done great things and gone unpunished. **Cosmopolitan largeness**—with the outlook of a person who had seen much. **Snugly**—comfortably.

Para 37. Who's......sir—Sir about whom I am thinking.

The proud......wax-work—A person who is proud of her dress and beauty.

Para 40. **Epistles**—letters.

Allusive......plain—The letters were vague and therefore they did not make her feelings clear, yet they told every one the secret which she had tried to keep from the world.

Page 259. *Para 41. 'tis......it*—She thought that the behaviour of Lucetta was disgraceful not only for her but also for all other women.

Para 43. **Skimmity-ride**—skimmington. It was a ludicrous procession formerly common in villages and country districts. It was brought out to bring ridcule and contempt on a person who was unfaithful to his or her spouse.

What a......ride—She told them that on the basis of those letters they could arrange a skimmity procession against Lucetta.

Para 44. **If a day**—not less than.

Para 45. Let down......me—He was coming across from the other side of the stream and she requested him to go and drop the plank of wood so that he may come in by walking across the stream on it.

Para 46. **Stalwart man**—strong and healthy man.

Para 47. **All safe inside**—he was a poacher and therefore wanted to know whether It was safe for him to enter the inn at that time, There was no danger of being caught.

Para 48. **In his rear**—after him. **Cry of ahoy**—this was to attract their attention. Some one was calling them to listen to him. It was the typical sailor's way of calling.

Para 49. **Out house**—quarters for servants, stores etc. attached with a house, but lying out of it.

Page 260. *Para 52. Here's......it*—He offered them money to let him cross the stream.

Para 53. **Strook across here**—strayed to this place.

Para 54. **Out lying house**—a house outside the town. He thought that there being a house there, he would be able to find his way into the town from there onward.

Para 55. **Prematurely grey**—his hair had turned gray before their time. This showed that he was not very old although his hair were grey.

Para 57. Wet your......me—He told them to come and have a drink at his expense for the kindness that they had shown to him, by helping him in crossing the stream.

Para 58. Where the......ear—In the increased light it became clear that he was more impressive when looked at rather than when heard. That is, his appearance impressed them more than his voice had done. **Clumsy richness**—he was badly dressed, but the clothes he wore showed that he was a rich man.

Mahogany case—a box made of mahogany wood.

Para 59. Taking the......door—He did not bother much about the people who were present there. He ordered the best wine in the inn for those who had helped him cross the river, paid for it and began to walk toward the front door. **Unfastening**—opening (کنڈی کھولنا).

Page 261. *Para 61.* **Deprecating modesty**—she showed modesty and talked as if she did not like the idea.

Not......own—When his wife is not faithful to him. She is putting it in a modest way.

Para 63. **Simpered**—smiled affectedly (اقلی سی مسکراہٹ چہرے پر لانی).

Para 67. And will......train—We will soon get this matter going.

Para 68. **Cordial**—an invigorating drink (طاقت دینے والا مشروب).

Para 69. For though......husband—In her relations with HenchardLucetta had acted carelessly and not intentionally (جان بوجھ کر). But she knew that if that matter came to the notice of Farfrae his relation with her would be badly effected.

Chapter 37

NOTES AND EXPLANATIONS

Page 262. *Para 1.* **Social stratum**—a class of people. *When the......skimmigton*—The preparations were going on for the skimmington when an important event took place which effected even the poorest and the lowest people in Casterbridge. **Chronicles**—history.

As a......date—If a tree is cut across we find rings on its inside, marking each year of its growth. According to the writer just as these rings are permanent in character, similarly the event was going to leave a permanent mark on the town. It was the visit of royal personage.

Para 2. **Royal personage**—the king. **Inaugurate**—to perfrom the opening cremony of.

Representative.........husbandry—An agricultural town (کاشتکاری کرنے والا شہر).

By his......footing—doing certain things to make the art of farming a science, so that it may improve.

Para 3. Then only......King Arms—That king had stopped at King's Arms at night for a few minutes to change the horses of his carriage. **Fete carillonee**—a grand festival in which music is played. **Uuwonted**—unusual.

Para 4. **Parchment**—cloth. Important and ceremonial documents were prepared on cloth rather than paper.

Handy......lettering—Who was an expert at writing beautifully.

Page 263. Thread bare shabbiness—very old and worn clothes, which looked ugly on him. **Primal days**—the days of his glory, when he was a rich man.

Para 5. **Illustrious visitors**—a great visitor.

Para 6. **Gnawed**—chewed.

Farfrae......tongue—Farfrae understood from the way the other councilmen looked that they did not want Henchard to be among them. He conveyed it to Henchard though he did not like it and would have preferred if the duty had fallen on some one else.

Para 7. The Council......others—Farfrae told him that only councilmen could go there. As he was no more a member of the council it would be wrong to include him in that body, because then others would also like to join.

Para 12. **Spectators**—lookers on (دیکھنے والے).

Para 14. It had been......determination—He had only thought that by the way, but when it was opposed he made up his mind that he would do it. **Paltry crew**—ordinary people.

Page 264. *Para 15, There was......glow*—It was clear that the day was going to be fair one, and the morning glow was not going to be followed by clouds and storm. **Flock in**—gather at the place. **Fraternity**—brotherhood (برادری).

Para 16. **Primed himself**—filled himself (خوب شراب پی).

I shall......out—He thought that if he was not drunk he would not have been able to do what he was planning to do on that day. This showed that he had something preposturous (بہت بری) in mind.

Para 20. I have......fry—He told her that he was going to do something more than just seeing the reception.

Para 21. **Flucidate**—explain. **Decked herself out**—dressed herself formally.

Para 22. **Rosette**—a rose made of ribbons, usually worn as a badge. **Deal wand**—a stick of a pine wood.

Page 265. *Para 23.* **Cortege**—party. **Intervening distance**—the distance between Casterbridge and the place up to which there was a railway. Up to that place the royal visitor had travelled by train. **Traversed by**—crossed by.

Para 24. **Spectacle**—the grand sight (شاندار منظر).

Ruled as......thing—A woman is generally effected by superficial (ظاہری) things. Therefore there was every likelihood that a woman would not like Henchard as he stood there in his dirty and old clothes.

He disdained .....might—He did not like to appear at his best. **Vesture**—dress. **According to means**—which they could afford.

Doggedly retained......years—He had wilfully (بضد ہو کر) continued to wear the old dress which he used to wear many years ago. Although it had become old and rotten by then.

Para 25. Without......feature—Without sight of him. Without looking at him. **Gaily dressed**—ceremoniously dressed (پر تکلف لباس میں).

Her manner......more—It was clear from her behaviour that she did not want to show in public that she knew him.

Para 26. **Animated converse**—talking excitedly (پر جوش طریقہ سے گفتگو کرنا). **Had its reflex**—had an effect.

Which moved......his—She showed the same emotions which he showed.

Page 266. *Para 27.* **Corporation**—councilmen. **Robes**—ceremonial dresses (خاص مواقع پر پہننے والے کپڑے).

Para 28. **Staggered—walked with uneven steps.**

Blandly......Personage—He shamelessly stretched his hand towards the King to shake hands with him.

Para 29. **Bated breath**—the excitement was so great that they had stopped breathing for a while.

Para 30. For a moment......retire—For a short time Henchard kept standing there as if be would not move away but then, rather strangely, went away. **His Calphurnia**—Lucetta. Calphurnia was Caesar's wife.

Para 32. **Indignation**—anger.

Page 267. *Para 36. Donald's......World*—She told them that Farfrae could have succeeded in life without the help of Henchard. He was such a brilliant man that he could succeed anywhere in the world without the help of other people.

Para 38. **Zung**—sung. **Dree**—three.

'tis......time—How he managed to marry such a nice lady in such a short time. He if thinking of Farfrae's rise after he sang to them at the Three Mariners, and felt that it was very quick.

Para. 39. She's......Henchard—She is related to that haughty man Henchard. They are talking about Elizabeth.

Para 40. I do like......candles—She points out that Lucetta had only a superficial polish (ظاهری بناؤ سنگار), which she would like to be removed so that people could see what she really was.

I am......toppered—She says that she could not act like a villian herself, therefore she wished that Lucetta, who was a villian, should be given a blow on the head. She meant that she wanted Lucetta to be displaced from her high position. **Significantly**—she said that with reference to the planned Skimmington.

Para 41. That's......up—a woman should not have such ideas—ideas of Skimmington.

Para 42. The idea......scandle—The ideas which people got from the reading of Lucetta's letters soon took the form of a scandal. **Miasmatic fog**—a fog that spreads poison.

Page 268. *Para 43.* **Assemblage of idlers**—collection of idle people (ناکارہ لوگوں کا هجوم). **Frequenters**—those who visited that place (وهاں جانے والے).

Para 44. You know......suppose—I think you know what these people areplanning. **Mysteriously**—secretly.

Para 47. If they are......close—If they are going to take out the procession they are doing so very secretly.

Para 49. I'd......information—I would pass the information to the persons concerned. I would act as an informant against them.

'tis......towns—This is a very cruel joke and would lead to quarrels and fighting.

Para 50. **Engrossed with**—busy with. **Ditties**—songs. **Ardour**—strong feelings (جوش).

Hence days—Therefore the feeling that he should not be worried did not show up as strongly as it would have done in earlier days. People had lost some of the liking which they had for him earlier.

Para 51. **Inquiration**—inquiry.

Para 53. **Ripe**—ready for action (مکمل).

Page 269. *As a wind up......to day*—That day Farfrae and Lucetta were feeling very much elevated (بلند) because of the royal visit so it would be very interesting to give them that blow that day.

Para 54. **Retaliation**—a stroke given in reply to an offence (جوابی حملہ).

Chapter 38

NOTES AND EXPLANATIONS

Page 269. *Para 1.* **Weltlust**—worldy pleasure.

*Too brief......mastered...*To Lucetta the proceedings appeared to be very short because she was absolutely lost in the pleasure she was deriving from them. **A great triumph**—a great success. **Still lingered in her fingers**—she still felt in her hands the sensation which she had felt when she shook hands with the King. **Chit-chat**—rumour (افواه).

Idle to......vision—Although to some extent it appeared meaningless yet it could not be called absolutely impossible. **Captivating**—one who draws others to one self (مسحور کرنے والا).

Para 2 **Collision**—fight (ٹکر). **Stare of abstractions**—looking without taking interest. He was at that time thinking of murdering Farfrae, and was planning his act in his mind.

As if......generosity—He thought that in his own time he had been very kind to Farfrae and it was very improper on the part of the latter to push him off like that. **Half-stupefied state**—in a confused state. **Deny him**—deny the part he had played in the rise of Farfrae.

Para 4. And......have—It does not matter. **Under the same cold shade**—we have both suffered the same indignity (ہم دونوں کی ایک جیسی بے عزتی ہوئی ہے). **Intercession**—to speak for some one, to plead someone's cause.

Para 6. Henchard......in—Henchard heard the story without understanding its meaning.

Page 270. Supplicated—appealed (درخواست کی).

He can......wound—He can throw salt on a wound. Henchard meant to say that Farfrae had added insult to injury by pushing him like that. **Pay for it**—suffer for

having done so. **Come to a tussle**—it must come to an open fight. **Coxcomb**—dandy, fashionable man.

Para 7. **Crowning degradation**—the greatest insult.

After being......town—Henchard did not realised that his conduct called for such an action. He thought that Farfrae had deliberately insulted him like that in the presence of the whole town. He wanted to punish him for that.

Para 9. **Carters**—people who carried goods in carts (گاڑی بان), **Litter down**—spread straw for.

Para 10. Contrivance......effectively—He tied the rope to his own arm. In this way he managed to keep one of his arms tied and out of use Henchard was planning to fight Farfrae. He thought that as he was stronger than the other man, he should not make use of one of his arms so that the other man may have equal chances while fighting with him

Para 11. **Door often mentioned**—the door which opened at a great height towards the yard. **Hoisted the sacks**—by which the sacks were raised to that place.

Page 271. **Misgivings**—doubts. **Protended**—indicated. It is to be remembered that Elizabeth thought that for a moment Henchard had thought of pushing Farfrae down from the door.

Para 12. **Elevated perch**—the high place where he was standing.

Now delicate......age—They were looking fine with leaves which were only one week old growing on them. This shows that the spring was just setting in at that time. **Drooping boughs**—the lowering branches of trees. **Unduly marked**—very clearly marked (جو صاف ظاہر ہوتا تھا).

Para 13. **Witherword—what will happen. Where he should go. Fiere—friend.**

And here's......thine—O my trusted friend here's my hand and give me yours. This meant that they should shake hands. It is to be noted that shaking hands denotes making a friendly pact.

Nothing......back—Henchard was always deeply effected by old songs. This one did the same and put a damp blanket to his feeling for Farfrae (اس کے جذبات کو ٹھنڈا کر دیا). **Infernal**—belonging to bell.

Para 15. **Warn**—wrong. He wanted to know why he was being called there.

He spoke......drinking—Farfrae spoke sternly so as to convey to Henchard that he did not like the way he had behaved in the morning and also knew that Henchard had been drinking.

Page 272 *Para 22. You should......lose*—Henchard told him that he should not have insulted him because if an open conflict took place between them, Henchard would lose nothing, but Farfrae might lose a lot. The reason being that Henchard was a penniless man who had already lost everything. **Hustling**—pushing away (دھکے دینا). **I won't stand**—I will not tolerate. **Forward stripling.**—bold young man.

Anger-vein......spoke—As he spoke his veins swelled (پھول گئیں) because he was very angry.

Para 26. **Doon**—down.

Para 27. You may... . first—Henchard told him that he would kill him before his anger cooled down and thus he (Farfrae) would be the first to cool down—die. **Wrestle**—hand to hand fight.

Page 273. To close with—to fight with. **Antagonist**—opponent.

Para 29. **Grappled**—caught. **Contrary hand**—the

other hand. **Endeavoured**—tried. **Adority**—skillfully (مہارت سے).

Para 30. Rocking writhing......gale—They were moving forward and backward like the trees when the wind is blowing. **Wrenching movement**—a turning movement. **Hempered**—hindered. **Finding his feet again**—stood up once again.

Para 31. **Precipice**—the door which opened in the yard and from which Henchard wanted to throw down Farfrae. **Locked himself**—took a strong hold of (زور سے پکڑ لیا). **Adversary**—opponent.

Infuriated ....darkness—That angry devil—Henchard. **Fatal door**—the door which could become death trap for the man who fell out of it. **Contrived**—managed.

Henchard——somersault—Henchard managed to turn Farfrae completely on his body.

Page 274. Twitching of his face—the muscular movement of his face caused by pain. **Annihilating turn**—to turn a man with such force as might kill him.

Para 34. **Give me in charge**—give me over to the authority for having attacked you. **What comes of me**—what happens to me.

Para 35. **Abandonment of remorse**—he was feeling very sorry for what he had done.

Para 36. Henchard......self-reproach—Henchard felt very much ashamed at what he had done and reproached himself for it. **Thrift**—economy.

Young man's composition .....instrument—The nature of Farfrae appealed so much to Henchard that he was prepared to do what ever the other man wanted him to do. **Crouching attitude**—bent down pose. This shows that his anger and haughtiness (غرور) had passed away.

Its......virility—Such a strong man sat there like a

woman and in that condition he appeared very much tragic.

Para 37. Here he......around—He stayed there till it was evening and the light of day began to fail.

Page 275. Gropingly—walking like a blind man, because it had become dark by then, and he could not see his way down the ladder.

Para 38. **Despise me**—hate me. Look down upon me.

Para 39. And by some......attack—He wanted to plead with Farfrae so that the latter might forgive him for the mad attack which he had made on him that day. **Unheeded doing**—things which had been happening there though he did not take notice of them.

Para 43. **Rhythmicall noises**—musical sounds which are called noises because they lacked the essential pleasing qualities of music.

To which......echoes—These noises were being greatly increased by the echoes (گونج) which they made in the streets. **Incurious thought**—he thought about it without being anxious to find out anything about the true nature of things.

The clangour......band—The noise was being made by the town band. **Round off**—to bring to an end.

Page 276. *Burst......harmony*—With the playing of music in the evening. **Peculiarities of reverberation**—special kind of sound. So it became clear that it was not the town band but something else which was making so much noise. **Inexplicability**—the quality of not being understood. **Degradation**—being lowered.

His sense......ideas—He was so much engrossed (کھویا ہوا) in the thoughts of having degraded himself that he did not take notice of anything else.

Chapter 39

NOTES AND EXPLANATIONS

Page 276. *Para 1.* **To recover himself**—to come back to the normal position. **To persevere in his journey**—to continue his journey in spite of what had happened.

He wished......serious—He wanted to think what he should do in such a serious matter.

Para 2. **Badly addressed**—it was not properly written. **Pressing**—important. **Anonymous request**—a request made by an unknown person. **Had a call to make**—had to pay a visit.

Para 3. Now......attempted—This anonymous letter had been written with good intentions by Longways and others so that Farfrae may be away from the house that evening, and if the skimmington was done it should fail to produce an effect on account of his absence. It is to be noted that the most important person to be effected by the ride was Farfrae, the husband of Lucetta. **Contrivance**—means used (ذرائع). **Satirical mummery**—carry cariacature with the object of ridiculing some one. **Fall flat**—fail completely.

Page 277. Boisterous—crude, broad.

Para 5 **Show of effrontry**—insulting attitude (ہتک آمیز رویہ). **Reproof**—scolding. **Floating evidence**—the available evidence, he means the letters she had written to Henchard.

Para 6. **Reverie**—day dream. **Hubbub**—noise. **Royal Equipages**—the royal train (شاہی جلوس گاڑیاں وغیرہ).

But her attention......riveted—Her attention was attracted.

Para 8. **Chimbley**—chimney. She was standing on an upper storey and her view was obstructed by the chimeny of one of the houses therefore she could not be definite about the direction in which the procession was moving.

Para 9. **Enthusiastically**—excitedly (جوش سے).

Para 10. They sit......back—In a skimmington procession they place the effigies of the persons accused of scandle on a donkey, with their backs to each other. So the fact that the effigies were placed back to back showed the nature of the procession.

Page 278. *Para 14.* **It mid be**—it might be. **Whiskers**—beared. **Stuffed figure**—an effigy in which rags or other things are stuffed.

Para 15. **Din**—noise.

Para 17. Enviable......attic—She was standing high up in the attic and wanted to see the whole thing from that height. Therefore her position was considered enviable (جس پر رشک آتا ہو).

Para 19. **She**—means Lucetta.

Para 20. **Started to her feet**—stood up suddenly.

Para 22. **Peremptorily**—ordering her (تحکمانہ انداز سے). **Intercourse**—conversation. **Conversation without**—the conversation going on outside the house.

Para 23. **Puce**—purplish brown (طاقت کے زور سے).

Para 24. **Main force**—physical force. Lucetta had by now come to know that it was no other than herself and therefore decided to look at the procession rather than shut the window.

Page 279 *Para 25. An effigy......him*—She recognised that one effigy was hers whereas the other was that of Henchard.

Para 26. **Betrayed**—showed (ظاہر کرتا تھا).

Para 29. **Frantic**—very much excited.

Para 30. **Relinquished**—let go (چھوڑ دیا). **Recklessly**—desparately. **Uncanny revel**—a weird or evil way of enjoying (برے طریقہ سے خوشی منانا).

Lucetta's......rapidly—Lucetta was now looking at the procession which was coming towards her house at a quick pace.

It was......victims—No one could make a mistake about the identity of the victims. It was clear that the persons concerned were no other than Lucetta and Henchard.

Para 32. **Even to the Parasol**—even the parasol in the hand of the effigy was like the one which Lucetta used.

Para 33. **Sarcastic laughter**—laughter with the object of ridiculing someone. **Trampling**—the noise made by walking.

Who remain......seizure—Lucetta had suffered from an epileptic (مرگی کا دورہ) fit and her muscles were convulsed (مڑ گئے) as she lay on the ground. **Daemonic sabbath**—the evil way of enjoying an holiday.

Page 280. *Para 34.* **Agape**—in a state of astonishment.

Para 35. **Unhoped for promptitude**—so quickly as could not be expected. **Mute appeal**—Elizabeth was quietly asking her what the position was.

Para 37. But a fit......mischief—He told her that as Lucetta was pregnant the fit could be serious for her health. **Parlour maid**—chamber maid.

Para 39. **Despatched**—sent. **Clattering out**—moving out in a carriage which made a clattering noise.

Para 40. **Prominent Burgess**—an important citizen. **Shrivelled men**—weak old men.

Having......seen—the constable had hidden himself because they were afraid that if they were seen by the processionists they would be beaten up.

Para 41. **Lammigers**—weaklings. **Multitude**—crowd. **Expostulated**—prostested. **Felo de se**—suicide.

He means his murder which would end in the arrest of the killers and ultimately their execution. In this way by showing themselves to the crows they would be tempting them to commit suicide. **Perpetrator**—one who would commit the crime of killing them (جرم کرنے والے).

Page 281. *Para 42.* **Staves**—sticks. **Short handed**—being very few to handle the situation.

We......pipe—They had hidden their staves because they did not want to be recoginsed as policemen. They thought that they were too few to be able to control the crowd, and therefore by showing themselves to the crowd they would land themselves into difficulties.

Para 47. **Souged**—moaned in the wind.

Para 48 **Motley crowd**—a mixed crowd ; a disorganised crowd.

Para 50. To the zero......ignorance—Absolutely like an ignorant and simple child.

Para 51. **Blank**—one who knew nothing.

Page 282 **Gang of fellows**—crowd of people. **Devil of a noise**—a great noise.

Para 53. **Singular news**—strange news. He behaved as if this was the first time he was learning about the disturbance.

Para 55. **Great coat**—a coat worn over the ordinary coat (بڑا کوٹ).

Para 57. **Perceived**—seen.

Para 57. **Brought similar intelligence**—they also brought the news that there was no sign of a procession any where around the place. **Crew of comus**—in Milton's 'Comus' there is a rout of monsters who come in making a riotous and unrully noise and disappear as suddenly as they come. Similarly this crowd disappeared all of a sudden.

Para 58. I'm......there—He told them that he was

definite that they would be able to find out some clue of the matter (کچھ اشارہ مل جائیگا) in Peter's Finger. This was so because that inn was known as a gathering place for all the bad characters (بدمعاش لوگ) of Casterbridge and all such troubles always started from there.

Para 59. The rusty......assistant—The old constable collected helpers as soon as they could. **Mustered**—collected. **Executors of the law**—officers of the law, constables. **Lane of notoriety**—the lane which has a bad reputation —Mixen Lane.

At last......standing—The front door of the inn had been bolted by them because it was quite late. They knocked at it for a long time. At last it was opened and they entered the inn. They thought that by that loud knocking they were impressing the inmates with their great authority, not knowing that they were giving them an opportunity to hide all evidence of the crime. Hardy enjoys as the display of the ignorance of these policemen and magistrates.

Para 60. With statuesque......the demeanour—With absolutely quiet manner. They were sitting as motionless as statutes. **Invaders**—the people who had entered by force—constables.

Page 283. *There......amiss*—She behaved as if they were also customers and told them there was enough place for them in the hall. She however asked them what was wrong and why they had come there.

Para 62. **Absently**—disintrestedly. Without taking notice of what was being said (لاپرواهی سے). **Meditatively** —in a thoughtful mood.

Para 65. **Tambourine**—a musical instrument.

Para 67. **Nohow**—in no way.

Nohow......assembly—It was not possible to get any information from this collection of apparently quiet and harmless people. **Inoffensive**—harmless. **Auxiliaries**—

helper. **Pursued their way elsewhither**—went in another direction.

Chapter 40

NOTES AND EXPLANATIONS

Page 283. *Para 1. Weary......bridge*—Tired of his reflections, or thoughts while standing on that bridge. **Repaired towards**—had gone towards. **Burst upon his view**—came within sight of him. He saw it.

Knew......meant—He knew that this was a skimmington procession. **Grave reflection**—serious thoughts. Perhaps he had some idea that the procession concerned him.

Page 284. Obscure—unknown, little frequented.

Like one......charm—He was acting as if under the spell of magic (جیسے جادو کے اثر کے نیچے کام کر رہا ہو). **Apprehension**—fear. **Roysterers**—the noisy and rowdy processionists (جلوس جو شور و غل کر رہا تھا). **Particulars of**—details of.

Para 3. **Unspeakably grieved**—very sad.

Para 4. **Lost his good name**—he had lost his good reputation and people were not prepared to believe what he said.

Taking his......recklessness—They thought that his words were the speech of an irresponsible man. **Mental agony**—mental pain.

Unexaggerated truth......Henchard—Lucetta wanted that her husband should know the real truth about her relations with Henchard. She thought that if he was not enlightened he would know only what the processionists had over exaggerated about their relation. **Contrition**—remorse.

Determined......himself—Decided to look for himself.

Para 5. **To this end**—for this purpose. **Spruce**—a

kind of fur tree. **Larch**—a tree resembling the pine. **Clothed the heights**—covered the hills. **Whetting their felloes**—rubbing their wheels.

Para 6. He knew......effects—The gig which Farfrae used had once belonged to Henchard, therefore he recognised the noise that its wheels used to make as it moved. He recognised from the sounds that he heard that Farfrae's gig was coming that way.

Page 285. Ratraced his steps—walked back. **Slackcned**—showed down (رفتار ھلکی کرلی).

Para 7. **Branched**—turned away from the main road. **Swerving**—turning. **Discerned**—noticed. **Antagonist**—opponent, enemy.

Para 9. **Pulled up**—stopped his gig. **Pronounced enemy**—open anemy.

Para 11 Why had......obvious—He should have thought of it before because Farfrae was bound to have doubts about his personal safety in following the advice of Henchard, after what had happened that very morning. **Assailant**—one who attacks another (حملہ کرنے والا). **Confederates**—friends or helper who were a party to the conspiracy (سازش میں ساتھی). **Purposed way**—the way which he intended to follow.

Para 14. **Agitation**—disturbance (پریشانی). **Ruse**—a secret trick. **Decoy him**—to take him along secretly (چوری).

Page 286. *Where might......day*—Farfrae thought that in the next wood Henchard might have planned to kill him, because he had not been able to do that in the morning.

Para 15. **Unscrupulous villainy**—an immoral and very bad person.

Almost bowed......eyes—Henchard was much perturbed

when he realised that Farfrae thought him to be an immoral and extremely bad person. We know already that in spite of their quarrel Henchard was very anxious to keep the good opinion of Farfrae. **Hoarsely**—his throat had dried with shouting and his voice appeared to be rough.

Para 16. **With child**—pregnant (حاملہ).

Henchard's......story—He could believe more in the treachery of Henchard than in his story. So he continued to believe that Henchard was lying to harm him, and refused to go back on his advice. **Spasmodic**—sudden.

Henchards'......purpose—When Henchard began to run after him all of a sudden, Farfrae thought that there was some really evil purpose hidden in what Henchard had told him.

Para 17. **Exertions**—the pains he had taken **Repentant sinner**—a sinner who had asked forgiveness for his sins (گنا ھگار جس لے توبہ کی تھی).

He cursed......self respect—The reference is to Bible story of Job, having been afflicted by God with every possible calamity, (مصیبت) was asked by his wife to curse God, but he refused. Henchard was also in a state of extreme suffering at that time, but his repentence was not as good as that of Job. He was cursing and abusing himself rather voilently.

The last......poverty—Self respect is the only thing which keeps a man afloat in poverty. Henchard found that he had lost even that because he had found out what other people thought of him. This was a severe shock to him.

Farfrae......later on—He went towards the town because he did not want Farfrae to be delayed on his way back by finding him still on the road and thinking that there was still some danger in going that way.

Para 18. **It is not he**—they were expecting Farfrae, and were disappointed to find that it was Henchard and not the former.

Page 287. *Para 23.* **They have killed her**—She thought that Lucetta would die of the shock.

Para 24 So much......rivalry—Henchard thought that after all nothing had come of his rivalry with Farfrae. Lucetta was on her death bed and both of them would soon be deprived of her by death. This showed that they had been fighting for a prize which was not going to be for either for them.

In the midst of......light—He was very sad and dejected. In that state he could find hope only in Elizabeth

Para 26. **Complicity**—being a party to. **Harlequinade**—a kind of pantomime.

Para 29. **Well-be-doing man**—a prosperous man (خوش حال شخص).

Page 288. *Para 31.* **Need of his authority**—the need of his permission (اس کی اجازت کی ضرورت تھی).

He was......motive—He was almost mad when he realised that he had misunderstood the object of Henchard in asking him to go home at once. **Distraction**—madness.

Para 32. **Small hours**—early hours of the morning. **Lisp out**—to speak in a low voice. **Oppressed her**—Troubled her.

He checkedher......everything—He did not let her speak because he was afraid that even that much exertion might do her some harm. He told her that she could explain the whole matter later on.

Para 33. **Miscarriage**—the loss of the child in her womb (بچه ضائع هوا).

And an apprehensive......employed—The leaders of the skimmington ride realised that the reason of that miscarriage was nothing but the ride. **Compunction**—pity. **Orgy**—wild joy.

Fear and .....orgie—Pity for Lucetta and fear of consequences made people absolutely quiet about what they had done. No one talked about the ride any more.

Those......subject—Those who were in the house did not refer to the matter because they thought that it would increase the suffering of Farfrae. Therefore the cause of that trouble never came to his notice.

Para 34. **Entanglement with Henchard**—affair with Henchard (هنچرڈ کے ساتھ تعلق). **Solitude**—loneliness.

To what......alone—Only Farfrae knew about the other details which she gave him. Hardy means that no one could guess what facts she conveyed to Farfrae. But it was clear that she gave him a bare-out-line of the affair, suppressing the most damaging facts.

Page 289. **Futility**—useless thing.

Para 36. **Steely light**—the dim light of dawn.

Lucifer......Moor—The dim light of dawn was changing day light.

And a servant......it—A piece of cloth had been tied to the knocker (دروازہ کھٹکھٹانے کے لئے جو چکر سا دروازے کے باھر لگا ھوا تھا) so that people might not knock at the door and distrub the patient. When Lucetta died the need for that precaution passed away with her and they removed the muffling cloth. **Road litter**—rubbish left on the road side.

Para 38. She will......more—Lucetta was dead and could not be disturbed by the knocking.

Chapter 41

NOTES AND EXPLANATIONS

Page 289. *Para 1.* **Abstractedly**—in an absent-minded state. **Looking wan and sad**—she was sad and had therefore turned pale; obviously the death of Lucetta had affected her very badly.

Page 290. *Para 3. Now do......morning*—He requested her to stay with him that morning. It was to get rid of a strong feeling of loneliness.

Para 4. **Rigged up**—made, prepared. **In his preparation**—she was preparing break—fast for her. **Fullness of life**—youth.

Cheerful......maternity—Lucetta was happily thinking about becoming a mother when she died. **Appallingly**—shockingly.

Para 5. **Dozed**—gone to sleep. **House-wifely care**—carefully as a house-wife would have done. **Filial**—the feeling which one has for onces children.

Para 6. *Deprecating......then*—He did not like a visitor at that time. **A stoutly built man**—a man with a strong body. **Alien**—foreign (پردیشی یا غیر ملکی).

Unfamiliar......experience—The people who had seen the world would have thought that this man belonged to the colonies because he had a strange and rather foreign look. **Cosmopolitan experience**—the experience of the world on a wide scale. **Looked inquiry**—he looked at him in such a way as to ask him who he was and why he had come there.

Para 7. **Profuse heartiness**—in a very friendly manner.

Para 9. **Caught 'ee at home**—I found you at home.

Page 291. *Para 14.* *Henchard's......die*—all life went out of Henchard's face. He realised that Newson had come to claim his daughter. It was just the time when Henchard was feeling a deep affection for Elizabeth and did not want to give her up.

Para 15. **Agone**—ago.

The less......better—It would be better not to explain the matter any more. He realised that it was a painful affair for them both and would not bear talking about.

Para 19. **Home spun woman**—simple woman. **Shrewd be or sharp**—clever or wise.

Para 21. *She was......clouds*—She was as pure and innocent as a saint in heaven, because he never realised that

she was doing anything wrong in living with Newson. On the other hand she appeared to be doing her duty because she felt that the sale deed by which she was handed over to Newson had a binding force.

Para 22 **Averted eyes**—he was not looking at Newson. **What advantage had she**—she had no knowledge or education

Page 292 *Para 23.* **Confided her history to**—whom she had confidentially (راز دارانہ طور پر) told her history.

My claim......right—The person told her that Newson had no right to her and his claim on her was only a pretence (ڈھکوسلا). **Socked and sighted**—wet and blew. He means that she was always worried and sad. **Walked overboard**—thrown into the sea from the ship.

Para 25. **Enervated**—lazy, here it shows that he suddenly lost his spirit.

Para 28. **Stolid tones**—dogged, obstinate voice.

Page 293 *Para 32* **Baulked or dejected man**—defeated or disappointed man.

Para 33. It had......moment—Henchard had told that lie impulsively without understanding or realising its significance. When he understood what he had done, he was much disappointed.

Had been......to her—This love for the girl, when faced with the return of Newson, had become a passion with him He wanted to have Elizabeth only to himself. Therefore Henchard did not want anyone to take her away from him or even to share that effection with him **Prospect of her loss**—chances of losing her in the future. **Unmask his fabrication**—to undo his lie (اسکا جھوٹ ظاہر کر دینا).

He had......minutes—When he told the lie to Newson he hoped that the other man would ask questions and in a short time it would be clear that he was telling lies. But

Newson took him at his word and went away without asking any question.

Para 34. **Vehicle**—carriage, coach.

Para 35. **Grizzled**—whose hair were partly grey and partly black, it means that he was a middle aged man.

Page 294. Hardy invention—a great lie.

Para 37. **Defensive attitude**—Henchard now wanted to keep Elizabeth to herself at all cost and was devising ways and means of resisting any attempt which Newson might make to take her away. **Accidently won**—he had gained that position by chance. Hardy is impressing on us the fact that Henchard did not tell lies delibrately. But once it was told he decided to stick to it. **Hazard**—danger (خطرہ).

Para 38 **Enlightened and indignant**—he thought that Newson would come to know the truth and would be very angry with Henchard for having deceived him

Para 39. **Speciously**—with a show of reason (ظاہری طور پر دلائل دینا).

And thus......child—He argued that there was no harm in keeping the father and daughter separated from each other because Newson had not seen Elizabeth for a long time and his feelings about her must have considerably cooled down, whereas his (Henchard's) feelings for her were very strong.

Para 40. **Vanished**—disappeared.

Exhibiting......air—appeared to be quite refreshed after sleep.

Para 41. **Napped**—gone to sleep for a short time.

Para 42. **Anxious proprietorship**—he was anxious to continue to own her as his child.

Para 43. **Reverted**—went back.

Their sadness......soberness—While thinking about

Lucetta, Elizabeth appeared even more beautiful because she was generally a serious minded and sober girl.

Page 295. *Para 49.* **Henchard signified dubiousness**—Henchard showed that he doubted that she would come to him if she so desired.

Para 50. **Lingered**—stayed on.

Para 51. **For the asking**—if I only ask her to do so.

Para 52. **Reflection**—thought. **Misadventurer**—a person who does everything wrong. Very unsuccessful person. **Leaden gloom**—very great sorrow. **Fortify him**—strengthen him (مضبوط کرنا). **And worse**—he thought that she would not only be a stranger but also an enemy because she too would think that he had kept her away from her father.

Para 53. If he could......borne—His life would have been tolerable if he could listen to music in that state of suffering.

Page 296. Regal power—royal power, great influence (بہت زیادہ اثر کرنا).

High Harmoney.......him—The better class of music brought about a complete change in him so as to raise his spirit above the ordinary every day existence. **Ordained**—ordered. **Devine spirits**—the heavenly spirits of music.

Para 54. **Scoffed at**—hated.

Yet in the..... pitied—He realised that he might have to live for another thirty or forty years. During that period he would have no hope and no joy and the people around him would hate or at best pity him.

Para 55. **Unendurable**—which could not be tolerated.

Para 56. **Singular symphonies**—strange music from the flowing water. **Lampless orchestra**—the music of the water appeared to be coming from an orchestra playing

in the dark, so that it could not be seen, although heard clearly. **Recitative**—a style of musical declamation between singing and ordinary speech (ترلم سے پڑھنا). **Tributary brook**—a small stream which joined a bigger one. **Trilled**—cheerily. Sounded with a happy vibration.

Metallic cymballing—harsh clanging sound of a pair of cymbals. **Instrumentation**—the sound produced by different instrument in orchestra. **Fugue of sound**—variety of sounds. Repeated at intervals.

Para 57. **Cogs**—teethed wheels. **Winch**—roler or pulley.

Para 58. **Path of solitude**—the path which led him to a lonely place. Henchard wanted to be alone, because he was thinking of commiting suicide and that lonely place was most suitable for the deed.

Para 58. Till the......best—Ultimately he came to the place where the hatches stood in the river and cut off the little light that was brightening up the surface of the stream.

Page 297, *Para 59*. **Wash of centuries**—after the stream had been flowing there for centuries, it had cut a sort of pool in the stream.

The pool......death bed—It was in this pool that he was thinking of jumping and commiting suicide. It was for this reason he had put off his coat and hat. **In distinct**—not clear.

But it emerged......stream—The figure came out of the darkness. It appeared to be a human body lying stiffily on the surface of the water. (We learn later on that it was the effigy of Henchard used at the shimmington-ride, which had been thrown into the stream by mischief makers and was floating there).

Para 60. Then he......himself—Then he noticed with a feeling of horror that the form was just like him, as if it was himself.

Para 61. **Sense of the supernatural**—the belief in strange happenings which were far beyond human control. **Appalling miracle**—a very great miracle (بہت بڑا معجزہ).

Without looking......away—Henchard thought that what he had seen was an indication of the fact that the powers above did not want him to commit suicide.

Para 64. How......extremity—Henchard was astonished how Elizabeth could guess things, but he realised that she had not been able to guess all about that affair. **A read man**—an educated man.

Page 298. *Pare 68. As if some......glance*—He had a feeling that there was a spirit which moved aroud him and troubled his eyes. That is, he appeared to be under the influence of the supernatural.

Para 70. **Look narrowly**—look carefully.

Para 71. **Could not discern**—could not understand.

Para 75. **Margin**—bank (کنارا).

Para 80. That performance......alive—He concluded that Lucetta had died of the skimmington-ride, whereas that ride had saved his life because but for that effigy he was going to commit suicide by jumping into the stream.

Para 81. Retraced......town—Went back to the town.

Page 299. Tend upon you—look to your comforts. **Resusicated**—one who is restored to life once again (دوبارہ زلدہ ہو جانا).

Para 87. **Cowherd**—one who tends the cow (گوالا).

Para 88. **Intervention**—something done by supernatural powers to interfere in his plans which he had of killing himself.

Who is......hand—He thought that he was the worst kind of man yet God looked after him too, because he saved him from suicide. **Reprobate**—a very bad man, one rejected by God for sin (لعنتی شخص).

Chapter 42

NOTES AND EXPLANATIONS

Page 299. *Para 1.* **Emotional condition**—a belief based on feelings and not reason (اعتقاد جو جذبات پر مبنی ہو).

But the......birth—As time passed Henchard began to lose faith in the belief that God was looking after him.

The event......birth—The event referred to was the appearance of his effigy at just the time when he was going to commit suicide.

The apparition......return—Henchard began to think of Newson because he realised that, happen what might, Newson was going to come back one of those days. Thus he was afraid of loosing Elizabeth Jane, at the hands of Newson.

Para 2. Lucetta......path—Lucetta was burried in the church yard.

Page 300. *Para 3.* **Bereaved**—a person who has lost a near relation (جس کا کوئی عزیز وفات پا گیا ہو). **Proximate cause**—the nearest cause. In the cause of Lucetta's death. It was the skimmington-ride.

And his first......mischief—His first reaction was that he should punish those who had arranged that procession.

The time having......procession—After the funeral he once again thought over the matter, and came to the conclusion that the people who arranged the skimmington-ride did not know that it would have such disastrous results (تباہ کن نتائج). Therefore he should not hold them responsible for all that had happened. **Thoughtless crew**—foolish people. **Putting to the blush**—shaming. Making ashamed (شرمندہ کرنا).

Detempting......see—He realised that those foolish people were acting under the strong impulse of enjoying the sight

of some one at the top of the social ladder being put to shame. This was their only reason for the skimmington. They never thought of the great harm that they might do by their foolish action. This was excusable because the under-dog (دبا ہوا غریب آدمی) always enjoys the fall of the over-lord. **Jopps incitements**—(جوش دلانا). The encouragement which Jopp had given them to commit the crime. Jopp was acting to punish his personal enemies, as he thought Lucetta and Farfrae were.

To regard......philosophy—Farfrae thought that the only right thing to do, for the sake of his wife, was to keep quiet about the matter. He realised that by making any further enquiries he would bring disgrace to Lucetta because her scandle would revive once again. In his own interest, too, this appeared to be the best policy.

Para 4. Henchard .....meet—Henchard and Farfrae kept out of each others way. **Fettered his pride**—controlled his pride. Kept down his pride. **Assailed**—attacked.

Had he been......assailed—Had it been for himself, Henchard would have refused to accept any help from Farfrae after he had attacked him so badly, but he did so to give some comfort to Elizabeth who had come to live with him.

Pride......humility—His pride was changed into humility (اُس کا غرور مسکین میں تبدیل ہو گیا).

Para 5. **Settled themselves**—began to live.

And on each......rivalry—Every day Henchard used to look before hand every thing which Elizabeth would like to have done, and did it for her. This was so because Newson had come into the picture and Henchard wanted to prove to Elizabeth that he was her real father before the other man came back to claim her.

Page 301. *Could not......keen*—Normally it could not be very strong.

Other interest......present—Henchard hoped that Newson would soon get busy with other things and would forget all about Elizabeth. Thus he would not make any further inquries about the girl which might lead him to the truth that she was still alive. **Coveted treasure**—a thing that he liked very much. Here it means Elizabeth. **Life's extremity**—death.

Para 6. Nothing......here—nothing important happened during the remaining part of the year. **Transitory object**—a passing thing which is seen for a very short time (ایک چیز جو محض چند لمحے نظر آئے).

Pursuing......avocations—He was continuing his usual work.

Para 7. In his......style—In its old way.

Time......not—As time passed Farfrae learnt to judge correctly his relationship with Lucetta. The superficial glory which their relations once had, passed away and Farfrae realised that after all Lucetta was not paragon of all good qualities. She too had many fautls. **Dogged fidelity**—to remain faithful to a person in spite of everything.

Farfrae......those—Farfrae did not belong to the class of people who continue to be faithful to a person even when they have found that that person was not worth it. Therefore when he correctly appreciated the character of Lucetta, he decided to forget her as well and as soon as he could. **Inevitable**—a thing which must happen.

He could not......sorrow—He realised that had Lucetta lived on after the discovery of her past, their life would have been very miserable. In that sense her death had greatly reduced the suffering of Farfrae. **Revelation of her history**—Discovery of the story of her life.

Page 302. *Para 8*. **Attenuating**—reducing (جو کسی چیز کی شدت کو کم کرے).

An her suffering......then—Sometimes he thought about the concealment of her past by Lucetta. This made him

angry but his anger was greatly reduced in intensity because he thought of the suffering that she had undergone for her wrong doing.

Para 9. **Cupboard**—an almirah (بڑی الماری). **Serenity**—calmness (سکون).

The quiet...... period—Elizabeth had deep emotions but during that period she behaved very quietly and supressed them in the presence of her father.

She was......affectionate—She was nice to him but her conduct did not show that there were strong feelings of love for him in her heart. **Severe censorship**—strong criticism (سخت اعتراض کرنا).

One more......offered—Henchard began to feel that the mistake was his own because he had destroyed the strong feelings of love which she once had for him by criticising her severely at that time.

Para 10. **Her words was law**—whatever she said was done. Henchard refused her nothing.

Para 13. **Glossy brown**—shining brown colour.

Para 15. **Above my figure**—more than what my budget allowed.

Para 16. **Netted lion**—the lion who had been caught. Henchard was a very strong-willed man but under the present circumstances he found himself in the grip of circumstances which did not let him do what he wanted to do. **Pique**—angry.

Page 303. **Meagre**—very little. **Absurdly disproportionate**—very little by comparison.

He had..... income—He had no idea that she was spending so such money out of their small income to satisfy her love for books. **Innate passion**—inborn love. **Extravagance**—to spend more money than one can afford (فضول خرچی).

Para 18. *Setting......Casterbridge*—They made their peculiar effect on Casterbridge. **Formidable**—very big, dangerous. **Scyth**—an implement of agriculture (کاشتکاری کا اوزار). **Pitch forks**—agricultural implement. **Skewer up**—hold up. **Contray to his wont**—against his habit.

Para 19. **Juno's bird**—peacock. **Argus eyes**—agrus was a gaint with a hundred eyes. He was employed by Juno to keep watch over Io, who was the beloved of Jupitor. Jupitor ordered Mercury to kill Argus. Thereupon Juno put his eyes in peacock's tail.

She......can—Usually whenever a young woman finds herself near an admirer she is all eyes for him. But Elizabeth did not know that Farfrae was watching her and therefore passed by without taking notice of him.

Para 20. **At that juncture**—at that time. **Tender interest**—love. **Fleeting kind**—of a passing nature, temporary. **Idiosyncrasy**—special quality. **Ruled his courses**—dominated his life. **Cherished**—loved.

Page 304. **Thriving**—prosperous.

Instead......possibilty—Henchard had all his life been a bad time-server (ابن الوقت). When he thought of the possibility of Farfrae marrying Elizabeth he became very angry, and did not think that such a marriage would be good both for her and him (Henchard).

Para 21. *Time had......action*—In the olden days he would have immediately acted on such an idea and would have openly opposed the possible marriage. **Schooled himself**—trained himself. **Antagonistic**—angry, opposing (مخالف).

To retain......near—He felt that it would be better to keep her regard than to let it die by trying to keep her with him. This would be by opposing the marriage.

Para 22. **Fevered his spirit**—excited him very much.

Para 24. She did not......channel—She did not tell him anything more about it, and thinking that his silence might badly effect their relations, he began to talk to her about other things.

Diverted......channel—took their conversation into another field (دوسرے مسئلہ پر گفتگو شروع کر دی).

Para 25. **Solicitus timor**—anxious fear. **Denaturalized him**—changed his nature.

He would......instinct—He became very careful in his dealings with her. In the olden days he would have first asked a question to find out her opinion about a thing, but now he carefully guessed what she said and tried to understand their meaning rather than to ask a question which might not please her.

Uneasy at......narrowly—He was uneasy because he felt that if Elizabeth fell in love with Farfrae, the little love which she had for him would die. Therefore he began to observe her more carefully, to find out her relations with the young man. **Habitual reserve**—her habit of keeping her thoughts to herself.

Page 305. Extreme anguish—great pain.

Para 29. **Appraising, pondering gaze**—critical and reflective, as if he was trying to evaluate the personality of Elizabeth. **She**—Elizabeth. **He**—Farfrae. The writer is reproducing their conversation.

Para 31. But that......others—He was suggesting that he had begun to walk in that direction because of her. This amounted to telling her that he was taking more than ordinary interest in her, an avowal of love.

Para 35. A secrect......was—A secret had a deep effect on my life. He means the secret of Lucetta which ultimately killed her and left him a widower.

Para 38. **Refrained from**—kept back from. **Marine association**—contact with the ships or sea-going people which she developed when she lived with Newson.

Not knowing......sailor's—She did not know that apart from having lived near the sea in her early life, she was also the daughter of a sailor, and that was the reason why the sea attracted her so much.

Page 306. *Para 40*. **Path diverged**—they began to walk on different paths.

Para 41. *Henchard......mean*—Henchard took an oath that he would not interfere with the course which those young people were going to take. **Bereft of her**—to be left without her. His thinking of her marriage. **Locus standi**—a place to stand on. **Superciliously**—with contemptuous indifference (نفرت سی بھری ہوئی لاپرواہی).

His poverty......conduct—He thought that Farfrae would be contemptuously indifferent towards him because he was a poor man and also because of the way in which he had behaved towards him in the past.

Para 42. **Impending**—lying in the future (ہونے والا). **As his charge**—as being his responsibility.

Para 43. **Encountered her**—met her.

Para 44. **Intimate**—very close to each other. Very friendly.

Thus would......despise—He thought that after their marriage, Elizabeth would be under the influence of Farfrae and would by and by begin to hate him. Thus he would lose his only friend in the world.

Page 307. *There is......came*—There is a subconscious mind (تحت الشعور) in which the thoughts which we do not like remain for sometime before they are dismissed finally.

Para 47. **Betrothed**—the person enagaged to him (جس سے منگنی ہوئی تھی). **Stepsire**—step father.

Para 48. **Visitation of the devil**—these are the doings of devil. Thus Henchard decided not to take such an evil course which was likely to destory the happiness of this loving couple.

Chapter 43

NOTES AND EXPLANATIONS

Page 307. *Para 1.* **Perambulating term**—a term used for walking about. But in Casterbridge it was used with a special meaning,—'wooing' **Indignantly**—angrily.

And the ninteen......courses—Hardy means to say that each one of the important young women of Casterbridge thought that after the death of Lucetta, Farfrae would marry her, and with that object in view they began to do their best to attract his attention and affections. But as soon as they were disappointed by his conduct towards Elizabeth they lost all interest in him and stopped all attempts to get closer to him. They even stopped going to church which he attended, because of that disappointment.

Para 2. **Philosophic party**—the term is used ironically (طنزاً) to signify the lower social group in Casterbridge.

Page 308. **Rolled into**—walked into. She was such a fat woman that her walking had been compared rolling even previously. **Parlour**—a room where guests collect (بیٹھنے کا کمرہ). **A pillow of the town** an important person in the town. By 'pillow' she meant 'pillar'.

It was......low—Mrs. Stannidge expressed astonishment at the conduct of Farfrae who had chosen Elizabeth for his affections when he could as well marry the daughter of a well placed man. She thought that he had lowered himself by that choice.

Coney......her—Coney told her that she was wrong and that Farfrae had done well in the matter.

Para 3. *'Tis......Liked*—Coney thought that is was Elizabeth who was lowering herself by marrying Farfrae because he was a widower and his first wife had been a discredit to him. **Perusing woman**—educated woman.

Well liked—good looking woman. **Neat patching of things**—it was a good way out of the unfortunate position in which Farfrae found himself.

'T' other......now—according to Coney, Farfrae had ultimately come to the conclusion that he had been deceived by Lucetta into marrying her. He realised that amongst the upper classes he could not find a faithful woman and therefore decided that he would marry Elizabeth whom he knew even during the earlier part of his life. **Tender-inclined**—was in love with him.

Para 4. **Prospective event**—the marriage of Farfrae and Elizabeth which was going to take place in the future (ھونے والا واقعہ).

Gossips'......thereby—The people began to gossip abont this proposed marriage. **Eclat**—a highly sucessful thing.

When all......them—In spite of the rumours which are spread by people about others, it can be forgotten that generally one does not take any deep interest in matters which do not concern oneself. **Victualling**—eating.

It would......plains—Only the women who were disappointed because they expected that they would be able to marry Farfrae took any deep interest in the engagement of Farfrae and Elizabeth. The other people of the town considered the matter for a short time and then forgot all about it and got busy in their daily routine. **Caring a little**—caring very little.

Para 5. **Reticence**—keeping back, to feei shy about something. **Throbbing pair**—the lovers.

*Reasoning...—subject...*Henchard thought that Farfrae and Lucetta had not talked to him about the matter because they were afraid that he would object to their marriage.

Page 309. Irksome obstacle—a painful thing which hindered their course of life.

And looked......way—Henchard began to think that

Para 21. **Disapproved of the step**—you did not like my marrying Farfrae.

Para 23. Nothing......him—She did all that she could to make him change his resolve but he did not do so The reason being that she did not know that he was leaving because of the arrival of Newson, and could not give him any assurance about her attitude towards him when she knew the truth about her parentage. **Would not so refrain**—he believed that she would definitely hate him for his past conduct.

Page 312. *Para 28. To whose......years*—For many years he had done a lot to improve the condition of Casterbridge.

Set himself......better days—He threw away his old suit which he used to wear and bought new clothes which working men wore. He also bought a tool kit because he wanted to go away from Casterbridge and to begin a new life as a hay-trusser. He did not want the people whom he would meet in future to know about his past life as a rich merchant.

Para 29. **Unfeigned**—sincere, honest, real.

The serious......bend—Because of old age he could not walk with as springy a movement as he used to have. Moreover he was so much dejected and disheartened that his body was bent down a little more than the basket could have bent it.

Page 313. *Para 30.* **Convulsive twitch**—a sudden muscular movement caused by the deep emotional storm which was raging in his heart.

Para 31. **Outcast**—person thrown out of society (جس کا

(حقہ پانی بند کیا گیا ہو). **Vagabond**—a bad character.

But my......bear—He thought that he would be able to bear that punishment although it was very hard to do so.

Para 32. He......anguish—He controlled his sorrow with strong will.

Para 33. **Recovered her equanimity**—regained her calm.

Page 314. *Para 38.* **Early domiciliation**—early life.

Para **41. Voluntarily**—of his own will.

Para 45. Though I......with—Newson told them that he had already interfered quite a lot with the family life of Henchard. If the other man had not gone away of his own accord, he would not have liked to interefere with his life any more by taking Elizabeth away from him. **Hearken**—listen.

Page 315. Scrutinizing gaze—as if she was looking at something. She had not the heart to took at Newson and Farfrae at the time.

Para 47. With a......subject—From his face it was clear that he was talking very seriously about that matter.

As many......reckoning—He thought that many of the guests would be ladies and because they did not generally take too much wine therefore the total consumption would not be very heavy.

Para 48. **Appalled gravity**—with very great astonishment.

Para 49. **Particulars**—details. **Put me of the scent**—deceived me so that I could not continue the search for Elizabeth.

Para 50. **Alluded to**—referred to.

Para 52. Elizabeth......story—Elizabeth began to listen to his story with great attention (غور سے سننے لگی).

Para 53. It never......mind—I never thought.

The man was......packet—The man was deceiving me.

Page 316 *Para 54. Amazed......intelligence*—She was astonished at knowing those facts.

Para 58. Newson......therefrom—Newson had been wandering about the world and had seen many strange things, customs, moralities and people. He had begun to take a light view (زیادہ اھمیت نہ دینا) of all moral beliefs. Therefore he did not attach much importance to lie told by Henchard although the other two did so. This was inspite of the fact that he had suffered much on account of it. For him it was nothing more than a clever trick.

Indeed......part—When he felt that they were taking a serious view of Henchard's condcut he began to defend him. **Waxing serious**—increasing so as to become serious.

Para 60. **Revulsion**—great dislike. **Disposition**—nature temprament (طبیعت). **Weaning**—separating (الگ کرنا).

Para 61. And there was......deceit—There was no one who could show to Elizabeth that the crime of Henchard was not as great as she thougt it to be. **Extenuation**—reduction, making less.

Even had......good name—Henchard did not care much for his good name or reputation therefore even if he had been present there, he would not have tried to convince her

that his crime was not as great as they thought it to be by showing her the circumstances in which it was committed.

Chapter 44

NOTES AND EXPLANATIONS

Page 317. *Para 1.* **Man of their talk**—the man about whom they were talking—Henchard. **Persued his solitary way**—walked along all alone. **Exacerbated**—embittered.

The very......profoundly—He was feeling so lonely that he fell into a heavy sleep.

Para 2. Overhauled......kit—He looked at the other things in his workman's basket. **Cast of belongings**—the things which she had thrown away.

Although......onward—He had begun to love Elizabeth so deeply that he carried some of her old things in his tool kit. It is to be remembered that he had to carry this tool kit on his back and every addition to it was likely to make his journey more burden-some (بوجھل - تکلیف دہ). But it gave him great satisfaction to have those things with him so that he could look at them whenever he liked.

Para 3. **Note** It is to be noted that to give a proper rounding off to the story, Hardy makes Henchard go back to Weydon-Prior, the place where he had sold his wife. It is there that the story of his life took its most crucial turn, and it was there that he was going there after his fall. The beginning is connected with the end as if to give a regular pattern to his life.

Para 4. Was now......decide—On the Fair ground there were neither human being nor any kind of vegetation, this being not the Fair time. **Summit**—to of the hill.

Page 318. *Para 5.* **Ascertaining his bearing**—becoming definite about his surroundings, and the place where he was in relation to other places. **Mortification**—sorrow. **Pixyring**—a ring of dark grass caused by a kind of fungi, but it is commonly believed that the fairies make that ring and dance in it.

Para 6. **Recantation**—repentance (گناهوں کی معافی مانگنا - پشیمان هونا).

He experienced......itself—Henchard looked back at his life and felt very sad because he realised that he had sacrificed his love for his wife at the alter of ambition. What he got in return was not worth that scarifice. He was further sorry because when he tried to replace his ambition with love for Elizabeth, he was once again unsuccessful. Thus he had failed in winning love as well as riches after which he had hamkered. **Foiled**—unsuccessful. **Odd sequence**—a strange change of events.

It was......Elizabeth—It was a strange thing that by breaking all social laws Susan had given birth to that wonderful girl-Elizabeth. **Wash his hands of life**—to commit suicide. **Contrarious in consistencies**—the strange contradicition (چیزیں جو ایک دوسرے کے مخالف هوں) and inconsistencies which were a part of life. Thus he found that strange things which one expects least happen in the course of life. **Unorthodox**—which are not accepted (عام اعتقاد کے خلاف).

Part of......principles—To some extent his wish to kill

himself was born out of a feeling that life was strangely inconsistent. Where one expected one thing, one found another. one of the examples quoted here is that of Elizabeth. She was born in sin, when Susan was living with a man other than her husband. She should have been a very bad woman. But she was in fact a gem.

Para 7. **Act of penance**—an act of repentance by which he wanted to show that he was sorry for all that had happened. **Centrifugal tendency**—the tendency to move away from the centre. In this case it was to move away from Casterbridge. **Centripetal influence**—the influence which attracted him towards the centre.

The centrifugal......step daughter—Two forces were acting on Henchard. On the one hand he was so tired of the world as he knew it that he wanted to go far away from Casterbridge, on the other hand he loved Elizabeth so much that he wanted to live as near the town as possible.

Page 3 9. *Sneering..... comings*— He disliked his weakness for Elizabeth, yet he was always thinking about her, and what she would be doing at that particular time.

Till thought of......image—While thinking about her he would suddenly remember Farfrae and Newson, and that would give him so much pain that he forgot all about her for the time being.

Para 8. **Occupation**—profession (پیشہ). **Pastoral farm**—a farm where sheep and cattle are reared.

The channel......boroughs—This place was on the Highway which connected remote town with the city centres. **Artery**—here, a main road.

Para 9. **Ingenious**—clever, complicated. **Contrived**

arranged, prepared. **Amelioration**—reform (اصلاح کرنا). **Pari pasu**—along with.

But the......that—Henchard could not rise in life because God has so made man that he can rise only to a certain extent. When he has grown old and has thus become wise enough to reform himself, he loses the energy which he needs for progress whereas as a young man he lacks experience for it. It was for this lack of strength and energy that Henchard found it impossible to make progress in life at this stage. In spite of his wisdom he did not have the energy to go ahead.

Page 320 **Encumberer of the ground**—a burden on the ground. He felt that he was not needed in the world (دنیا پر بوجھ ہونا).

Para 11. **Hailed the speaker**—called the speaker.

Para 13. Anything......ask. He asked him whether any important event had taken place in Casterbridge in those days.

Para 17. **Carr'd**—carried.

Para 18. **Jangling**—making a noise as it moved.

Para 19. The woman's......well—The woman had a good memory and therefore the news of Elizabeth's marriage was correct. **Sequestration**—remaining aloof from others.

Para 20. The rememberance......desired—He alwas remmebered the fact that neither Elizabeth nor Farfrae had sent him away. He had felt because he was very proud and did not want to stay, when he thought his presence was not welcome there

Page 321. **Untoward incident**—unfortunate events.

To endeavour......itself—He thought that it would be worth his while to go back to Elizabeth so as to try to make her love him once again. He decided that it did not matter if he suffered a repulse (ناکامی ہونا) in trying to do so.

Para 21. **Initiate**—to begin. **Reversal of**—to go back on.

But how......brood—He thought about the means which she might have to adopt to begin this change of his previous policy, because he was afraid that if he went back Elizabeth and Farfrae would hate him.

Para 22. He concluded .....Festivity—He suddenly gave up all hesitancy (جھجکنا) in the matter and decided to go and attend the marriage ceremony of Farfrae and Elizabeth. **Unanticipated**—unexpected.

Para 23. When stiffness......harsh—By that time all formalities would be over and people would be in a good mood to forget the past.

Page 322. Stained and distorted—they had become dirty with stains and had lost their real form.

He entered......morrow—He went to a shop to purchase certain things so that his appearance may be suitable to the occasion. He wanted to be properly dressed at the marriage festivities.

Para 26. **Dubiously**—doubtfully.

Regarding......pocket—He looked doubtfully at the shops because he realised that he would not be able to give as good a present as he wanted to give her, because he was a poor man who had not got the means to give her a really good present. **Goldfinch**—a beautiful song bird.

He could......asked—He could pay the small amount he was asked to pay as its price.

Para 27. **Last stage**—the last lap of his journey. **Dealing ground**—the place where he had been conduct-

ing business. **Bygone years**—the past few years. **Carrier** —a carriage used for carrying good.

And least......need—The local band as well as the band from Budmouth had been hired so that if the local band could not cope with the festivities the other should be in wait, and should fill up its place.

Para 28. Pealing of......bells—The Casterbridge church bells were ringing to announce the marriage to the world.

Page 323. *Para 20. There had......case*—That the marriage had taken place according to the schedule and nothing had happened to stop it, or to postpone it. **Were man and wife**—they had been married.

Para 30. **Chattering companions**—the women in the carriage who were talking incessantly. **Unmanned him** —he lost his courage. **Mortify**—give pain to. He thought that his presence would not be taken happily because of his poverty and loss of prestige in the town, and therefore wanted to go there quite late at night, when people might not recognise him.

Para 31. The same......notes—The wind was blowing to produce the same noise as it used to make earlier.

Para 32. **High strung condition**—in a very nervous state. **Satirize himself**—laugh on himself. **Samson shorn**—Samson, the great Biblical hero had supernatural strength and no one could defeat him. His enemies wanted to know the secret of his strength, and they sent Dilalah to her. She found out that his strength lay in his unshorn hair (بال جو کٹوائے نہ گئے ہوں). They cut off his hair and thus made him quite powerless. Similarly Henchard also felt quite powerless, at that stage, because all his previous strength, wealth and prestige was gone. **Innovation**—a new thing. **Flitting of**—going away from.

Such an innovation......return—in Casterbridge there was no custom by which the husband and wife would go for honey moon immediately after their marriage. Henchard

was hopeful that Farfrae and Elizabeth would not go away either. He however, decided that in case they left the town at once he would stay there and wait for them to come back so that he might give them the present he had brought for them, and convey to them his good wishes.

Para 33. **Festivity prevailed within**—that a function was being held in the house. **Audible**—something which could be heard clearly.

That he......it—This shows the nature of Farfrae. He could talk of romance and love without giving any practical expression to those feelings. In his songs he appeared to love his country very much, but in practice he never took the trouble of visiting it.

Page 324. *Para 34*. **Lighted extravagantly**—it was brightly lit-up. **Footsore**—a man whose feet were swolen on account of walking long distances (پاؤں زخمی ہو گئے تھے). **Resplendency**—grand appearance. The people present there and the decorations were wonderful, and Henchard felt shy of going there in his ordinary dress and carrying an ordinary present. **Court repluse**—to raise a strong dislike in the heart of Farfrae.

And came......arrival—He entered the house from the back door and left the cage carrying the present in a bush out-side. He did so to reduce the awkwardness of his coming into the house at that time and in such circumstances.

Para 35. **Emolliated**—softened. **Scorned**—looked down upon.

He began......juncture—He began to wish that he had not come there at such a critical time, because he felt shy of making an appearance in the presence of those people. **Provisional housekeeper**—a person who has been temporarily appointed to look after the house.

During the......suffering—She had been appointed to act as such during the period when those functions were being held at the house of Farfrae.

Para 36. **Back parlour**—a sitting room at the back of the main sitting room. **A dance was struck off**—the band began to play a dancing tune for the guest. **Announcing him**—taking in the message that he had arrived.

She returned......figure—Both Farfrae and Elizabeth had joined the dancers therefore the housekeeper told Henchard that she would let them know of his arrival at the conclusion of the dance.

Para 37. **Taken off its hinges**—removed completely. **Ajar**—wide open. **Fractional part of the dancer**—some parts of the bodies of the dancers. **Gyrations**—movements.

Together with......bow—He could not only see some parts of the bodies of the dancers as they came near the door but also had a side view of the band and particularly the elbow of the fiddler and the tip of the bass-viol bow.

Page 325. *Para 38.* **The gaiety**—the happy spirit.

The......spirits—Henchard was sad as well as nervous therefore this happy company did not please him. **Much sobered man**—a man who had become very serious minded and had lost the playfullness of youth. **Trials**—suffering (مصیبتیں).

Notwithstanding......song—Henchard thought that Farfrae should not have celebrated his marriage with such a great show of gaiety inspite of the fact that he was still a young man and used to be very much excited by song and music. **Appraised life**—evaluated life. **Revelry**—enjoyment.

That the quiet......more—He was very much astonished by the fact that Elizabeth who in very early days realised that life was a serious matter therefore she should not have given herself up to such open and uncontrolled enjoyment.

However......omnipotent—But he thought that after all young people could not behave like old one. Moreover

custom was a very powerful thing and one could not ignore it even if one did not like it.

Para 39. He caught......ache—He could see Elizabeth whom he hated at one time but whom he had now begun to love very deeply. **Exuberant Scotch movement**—he was making very active and powerful movement as one expects from a Scotch man.

The pair......times—They were not dancing together but whenever Elizabeth and Farfrae came near each other their motions became so strong that they showed themselves quite clearly.

Para 40. **Measure was trod**—the dancing was being done. **Saltotary intenseness**—enthusiasm in leaping and dancing.

By degrees......partner—Henchard found by degrees that the partner of Elizab-th was dancing with even greater enthusiasm than Farfrae. This was rather strange because Henchard knew no one in the town who could dance better than the young Scotch man. **Sweeping grandly round**—making a grand turning movement. **Quivering**—shaking. **Suplanting him**—taking his place.

That happy......him—Henchard realised with deep uneasiness that this happy man was Newson who had really come to dominate the show and had taken his place in the affections of Elizabeth

Page 326. *Stood like......upthrown*—He was completely baffled by this thought, and his ideas became confused.

Para 42. He was......un-moved—In the past he could bear the defeat and suffering without being effected by it. But he did not have that strength any more. Therefore he was deeply effected by this happening.

Para 44. **Scourge me**—punish me. Give me pain.

But do not......this—He was deeply effected by the use of word Mr. because that showed that the girl regarded him as a stranger and had forgotten all the ties which

they had formed with each other during the years they lived together.

Para 45. **Warm hearted**—loving. **Wicked invention**—an evil falshehood (ایک بڑا جھوٹ). **Served us like this**—treated us so badly.

Para 46. *Shut them......vice*—Close them firmly. He decided not to say anything to explain his conduct because he had been touched to the quick by the word of Elizabeth. **Palliatives**—extenuating circumstances. The things or events which could show that his guilt was not as great as she thought it to be (تکلیف کی شدت کم کرنا). **Gamester**—gambler (جواری).

In the second......honour—When he told a lie to Newson he was so much in love with her that he was prepared to lose his own honour than lose her

Hindrances—difficulties (روکاٹیں).

Among the......argument—due to his failure Henchard had lost all faith in himself. He did not think that he was worth the attempt that he would have to make to convince Elizabeth about his guiltlessness in the matter.

Para 47. **Waiving**—giving up. **Self defence**—to say something in defence of himself. **Discomposure**—anger.

Page 327. *But it......it*—He told her that he would never come to her again therefore she should forgive him for the discomfort which that visit had caused her.

Para 48. **Collect her thoughts**—understand the position, she regained her balance.

Chapter 45

NOTES AND EXPLANATIONS

327. *Para 1.* *Elizabeth-Jane......situation*—She became accustomed to living in that house as the wife of Farfrae.

Para 2. **Surmised**—thought. **Returned Crusoe**—The reference is to the famous novel Robinson Crusoe.

Robinsen Crusoe had gone to live on an uninhabited island. Similarly Newson had been away from England for a long time and when he returned the people honoured him as a hero. **Assize town**—a town in which the session's court used to be held to try serious offenses (جرم) in which the punishment could be death. **Antipodean absences**—to go to the other side of the world. It is to be remembered that in those days England had colonies for criminals in America and Australia, which were considered on the other side of the world. The court of assizes used to sentence people to transportation (کالے پانی کی سزا) and they were sent to those colonies on the other side of the world.

Casterbridge......account—The court of assizes used to meet every half year in Casterbridge and as a result many people were hanged or sent to the other side of the world. Therefore the people of Casterbridge were not greatly effected by the coming and going of people who had been to the other part of the world. **Disconsolately**—uncomfortably, sadly.

The contiguity......town—Newson had lived all his life as a sailor. Therefore he felt a great need of living near the sea. He preferred to settle down in Budmouth or the sea side rather than live in Casterbridge where he could be near his daughter. **Green shuttered**—with green windows **Jutting out**—projecting out (باهر کو نکلی هوئی). **Intervening houses**—the houses which stood between his window and the sea.

Page 328. *Para 4.* **Exploring**—looking at things to understand and make discoveries. **Domain**—the house where she was to rule as Mrs. Farfrae. **Dark cellers**—dark under-ground rooms (تہ خانے) used for storing things. **Sallying forth**—coming out. **Gingerly tread**—cautious footsteps.

And thus......compaign—She was looking at the house very carefully so as to form a clear estimate of the place

where she was to live as mistress of the house. **Screened corner**—a corner hidden from sight. **Tender banter**—loving humorous talk. **It was again revived**—it was brought to light once again.

Para 5. **Farmer's man**—Henchard, who from his dress appeared to be a farm labourer. **Thoughted**—thought.

Para 6. **One feminine bound**—with one instinctive mental jump. It is thought that whereas men understand things by reason woman do so by instinct. **Token of repentence**—to express his sorrow at what wrongs he had done to her. **Extenuate nothing**—not to try to reduce the intensity of anything. He never tried to excuse or explain away his faults.

And live......accusers—He lived as one of his own accusers because he always criticised himself sharply for anything wrong done by him.

Page 329. Starved little singer—little singing bird who had been starved to death. **Self-alienated man**—the man who had separated himself from all other people. It was Hanchard.

Para 7. **Banished himself**—taken himself away from Casterbridge.

And begged......him—Elizabeth requested her husband to help her in finding where Henchard had gone after leaving Casterbridge so that she might help him in living a comfortable life and they might be friends once again. Now she was really sorry for Henchard and the painful life that he was leading. **Not the least indisposed**—he liked the idea of helping Elizabeth in that matter. **Laudable plan**—a very good plan from the moral point of view.

Para 8. He had......door—After leaving the house of Farfrae he had disappeared completely. No one knew where he had gone all of a sudden.

What he had......trembled—Elizabeth remembered that he

had once tried to commit suicide and she trembled for fear that he might have taken his life on that occasion.

Para 9. Henchard had......phrase—So far as his emotional life was concerned Henchard had changed himself completely. Now he had a better control on his emotions and was not likely to do anything so desparate as killing himself. **Inquries elicited**—his inquiries brought out the fact. **Retracing his steps**—going back from Casterbridge.

Para 10. Her complexion......formerly—Her complexion looked more fair and red than it was previously. **Incipient matronly dignity**—the new womanly dignity which she had acquired after marriage. **Minerva-eyes**—minerva was the goddess of wisdom. Therefore the expression means eyes which showed wisdom.

Whose......mind—The expression of her eyes showed her wisdom. **Made becoming**—appeared suitable. **Promising haven**—having come to a place which appeared to be safe from danger. This was her marriage with Farfrae. **Grosser troubles**—the more crude and rough troubles. It means poverty and dependence on others.

Note. Elizabeth suddenly realised the unhappy life which Henchard was leading at that time. She wanted to make things more comfortable for him as they had become comfortable for her.

Page 330. Road-mender—a person employed for repairing the road. **Skirted**—went along the border. **Bowling across**—moving at a fast speed.

That ancient......tribes—No body had ever gone to this part of the country and agriculture was almost unknown to it. **Diana Multimammia**—the goddess Diana who had many breasts which signified the fertility of the earth.

As though......there—The whole place was full of heather as if that was the only thing which the earth could produce there.

Para 12. **Ramifications**—the roads or paths which branched out in different directions. **Search in person**—to conduct the search themselves. He thought that they should try to make inquries through their man rather than to go about searching Henchard in that foresaken place (بیابان جگہ). **A score of miles**—twenty miles. **Traversed**—passed.

While to......night—If they did not go back from there they would have to stay away from their home that night because there would be no time for them to ride back all that distant.

That will......sovereign—We will have to spend about one sovereign to spend the night out of own house. This shows the special quality of Farfrae. He could think of money and business even when he was in the grip of high emotions. It is supposed to be a national characteristic of Scotch men. **Pondered the position**—thought about the matter.

Para 13. **Drew rein**—stopped the horse. **Reversing their direction**—starting on their way back. **Elevated position**—the high position. **Solitary human form**—a lonely person. **Shambling**—awkward. **Blinkers**—screens that are placed on the side of horse's eyes so that he may not look side ways (جو کھو کھے گھوڑے کی آنکھوں پر چڑھائے جاتے ھیں).

His regard......blinker—The man was looking in front of him as if he could not see anything on either side of him.

Page 331. Ravine—a small stream.

Para 15. I owing......to—Farfrae tells her that he had to pay whittle for two days work, but because he left without notice he did not know to whom that money should be paid.

Para 16. The possibility......cottage—The possibility that the man whom they had seen might be whittle made them get

down from their gig, and they went to make inquiries at the cottage, towards which he had gone. **Hitched**—tied. **Humbled dwelling**—a poor man's house. **Crumbling surface**—a wall which was likely to fall down.

Channeled......purpose—It was broken and its foundations (بنیادیں) had sunk down. The breaks in the wall was covered by the branches of ivy creaper (بیل). **Rafters**—wooden poles on which the roof was supported.

The rafters......holes—The wooden poles of the roof had sunk down and there were holes in the roof. **Conjectured**—thought, guessed.

Para 17. **Unfocused gaze**—he looked at them vaguely, as if he was so much obsorbed in himself that he could not take any interest in others.

Para 19. You see......me—Whittle explained that he had come to look after Henchard because at one time he had been very kind to his mother, although unkind to him. The reference is to the coal and snuff which Henchard used to supply to the old poor woman.

Para 21. He's......gone—He has died just now.

For......name—Because I do not own a watch.

Para 22. **Faltered**—spoken in broken words.

332. *I thought......faltering*—Whittle noticed that on coming out of the house of Farfrae Henchard was feeling very sad and was unsteady on his legs.

I would......you—I would like to be kind to you. **Wambled**—walked unsteadily (لڑ کھڑا کر چل رہا تھا). He could not keep his legs steady. **Drag alone**—walk alone. **Traps**—things. **To measure him**—to measure him for making coffin in which he was to be burried. A coffin is a wooden box in which the dead body is placed before burial.

Para 26. **A man O' letters**—a learned man.

Page 333. **Consecrated ground**—the church yard where people are generally burried. Evidently Henchard thought himself to be too wretched a man to be burried there. **Sexton**—the man who looks after the grave yards and rings the bell (موت کے وقت جو گھنٹی بجائی جاتی ہے) at the death of some one.

That no body......body—I do not want any one to see my dead body.

Murners—mourners (ماتم کرنے والے). **Flours**—flowers.

Para 31. **Tampered with**—changed.

Were not to be......large heartedness...She did not want to change his directions so that she might have the pleasure of satisfying her urge to mourn him, and to let her husband be known as a large hearted man who gave a proper funeral to his enemy. Therefore no formal and public funerel was arranged for Henchard.

Para 32. **Chapharnaun**—the sad circumstances in which she had lived. **Sparkling**—exciting. **Cohered into**—ths people who lived a narrow life.

The finer movement......embraced—She conveyed to the people around her the satisfaction which one can get from one's little happiness by enlarging on it, rather than touching greater things only cursorily.

Page 334. *Para 33.* **Nether parts**—the poorer quarters of the town. She was respected in that locality because of her kindness to the poor.

The doubtful honour......hers—She felt that even if one had the experience of some happiness in the course of one's life one should not take it as a great thing and should not be very thankful for it, because it is only a temporary phase.

Persistence of......unforseen—She realised that something unforeseen could always happen in one s life. Therefore she never felt sure that what was would always be. **Unbroken tranquility**—continuous calmness.

And in......pain—Although she had won absolute calmness and was fortunate in being happy in her adult age, she had learned in her early life that such happiness was only a temporary phase in a world which was full of sorrow. Therefore she did not lay much store by her happiness. She always thought that it could be of a very temporary nature, and she might once again find herself in that world of sorrow and suffering from which she had changed recently.

IMPORTANT

CHARACTER SKETCHES

IMPORTANT CHARACTER SKETCHES

MICHAEL HENCHARD

Michael Henchard is in the words of **Abercrombie,** "The greatest instance of masculine characterisation in fiction." It appears that from the very beginning *Henchard* had been portrayed (بنایا گیا تھا) on a very wide and broad convas so as to make him appear a powerful figure. *Weber* says *Henchard* was to be collossal figure—no punny nonentity, but a heroic man cast in Shakespearean mould. That was the starting point; as Hardy once remarked, 'it is easy for an author to take a person, and see the potentialities in his temprament for the events he creates.' In this novel Hardy has seen *Henchard* through and through. He had been able to appreciate all his good points and weaknesses, and has shown that character is fate. There is no doubt about some-things which go wrong with Henchard but the reader can always trace the cause to some fault in the character of the man.

In *Henchard* there are some really strong opposing forces. He is good, kind and honest, but there is strong hatred, drunkardness and lack of toleration. The struggle which is being always wage between the two opposing forces ultimately lead to his failure as well as his greatness. In the words of **Grimsditch**, "In him powerful forces wage war. Sullen obstinacy strive with open heartiness; envious spite (کینہ) with good-nature; meanness with generosity, licence with restraint."

Hardy went out of his usual routine of showing character as something different from and oppose to being a combination of qualities which show of in certain circumstances. He was attempting to show that character played an important role in human life. Therefore he introduced Henchard as an important and dominating

man in the very beginning. When we meet him coming down the Weydon Priors road, we know that in spite of his poverty there is something extraordinary about this man. No one, with an ordinary engery and an ordinary and simple understanding of life and things around him would have been able to behave as he did at the Fair.

He had a strong ambition which made him think that if he could throw away the burden of maintaing of his wife he would be able to rise high in life. The idea of selling her, if not so disgracefully, atleast in some respectable manner, had occured to him previously also. When he offered to sell his wife she told him.

'Michael, you have talked this nonsense in public places before. A joke is a joke, but you may make it once too often, mind !'

But he felt that if

I'd challenge England to beat in the fodder business; and if I were a free man again I'd be worth a thousand pound before I'd done o't. But a fellow never knows these little things till all chance of acting upon 'em is past.'

He therefore went on with the execution idea of disposing of her. One of his great faults was drunkensess. He got drunk beyond reason, and ultimately sold his wife for 5 pounds and 5 shillings.

His great energy and hard work secured him the position for which he had been hankering. His business prospered, and he became the most important and the wealthiest merchant in Casterbridge. In the social scale his rise was equally meteoric (بہت تیز اور بلند). In a short time he became, "Mayor, church warden, and do not know what else." But this improvement in his fortune did not make him happy. He felt something lacking in his life—love.

Henchard's deep craving for love (محبت کی خواہش) though suppressed, told itself in the attraction he felt for Farfrae. Later on his attachment to *Elizabeth*, and

Lucetta goes on to show how strong that urge became as he grew older.

Henchard committed a rash and voilent act when he sent *Susan* away with the sailor. But he regretted it as soon as he was sober. He tried his best to trace her but failed. To punish himself for this act he took an oath that he would not take liquor for 21 years. We find his great strength of will and character in the keeping of that oath. Whatever the temptation might have been, he never took to drink till the period stipulated had passed.

This strong will and force of character is evident in everything which *Henchard* does. When he loves Farfrae he is prepared to sacrifice everything for him. He employs him at his own price. He confides his greatest secret in him and leaves the management of his business entirely in his care. He does not like *Susan* but marries her once again; and gives up his passion for *Lucetta* because he feels that she had been wrong, and must be compensated for it. A man of lesser will-power might have failed in his duty when pulled asaunder by his moral duty and the love of a woman. But not so *Henchard*.

Henchard is an extremist in everything he does. If he drinks, he drinks heavily; if he loves he loves, deeply and passionately, regardless of consequences. When he hates, his hatred is far above reasonable limits. When he is in the grip of passions he knows little reason, and no consideration or propriety, (مصلحت) or morality would hinder him in the execution of his plans. Thus the grand proportions on which he was created, and which ultimately led to his destruction give him a tragic greatness. It has however been argued by **Lionel Johnson**, "that there is no halo of tragic greatness about him. *Henchard* is no splendid victim of his consuming passions......but a far more commonplace man. The man is so like a child in his simplicity, so like a hurt child; he seems to feel the fatality of his own acts and to make no complaint; he has no vast self-pity. 'Miserv taught him nothing more than defiant endurance of it'. The fates were so much more

practised in the ways of life than this poor passionate man that we would give him the pity he would not give himself, yet we own the justice of his life-long discipline".

Grimsditch is of the same view. He says, "it is true that he had been a violent and intemperate man : at the same time, he was always eager to repair his former errors. But fate seems to deliver him one stunning blow after another leaving him at last friendless, crushed and broken to die unattended and alone...The very stars in their courses seem to work against him ; even the weather seems to change wilfully in such a way as to do him harm. The child on whom he decides to lavish his care proves to be not his own but Newson's ; when he has made up his mind to marry Lucetta, she no longer wants him as a husband : the vagabond (بدمعاش) women he has to try as a magistrate proves to be the crone who knows of the sale of *Susan* at Weydon-Priors".

But one should not lose sight of the fact that his failure was not entirely due to the doings of fate. His character contributed very greatly to what happened. Had it not been for a rash and greatly jealous temprament Henchard would not have lost the friendship of Farfrae. He felt that he had acted wrongly and unjustly but then it was too late to undo what had happened. Even after the removal of Farfrae from his affections, he could bestow them on Newson's daughter *Elizabeth*. After all he was the step father of the girl who could be considered orphan. He had given her to believe that she was his daughter and he could keep it up by bringing her up as one. But *Henchard* knew no limit when something touched his feelings. Once he began to dislike the girl, the dislike increased to enemity of the most ferocious kind. This led to an estrangement between the two which finally brought about the death of Henchard. Had the break between them not occured then, and so passionately, Henchard would not have been hated by Elizabeth at the end. She would have reason to remember what he had

done for her, and he would have had a prop to support him when all other friends had deserted him.

The failure of *Henchard* in business is also more due to his own character than due to fate. Henchard was superstitious by nature. In desparation he went to a weather forecaster. The old man gave him a good weather forecast, but *Henchard* was too proud (another of his weaknesses) to sit with him, or to ask him for a more detailed report. As a result he bought relentlessly so long as he had faith in the forecast, and when the weather changed near the harvest time and he lost confidence in the forecast, he sold all that he had with equal desperation. This led to immense losses.

He made an attempt to make good his losses by marrying *Lucetta*. But this attempt also failed because of his own haughtiness. Once he was told that *Lucetta* could not see him at the time when he called on her, he made it an issue and refused to go to see her, thinking that that would bring her pride down. Had he gone to her earlier, he would have secured her because after any further commitment *Lucetta* would not have been able to go back on her earlier promises.

Henchard appears to be a powerful and energetic man whose hunger for love leaves him to his ruin. His efforts to keep Farfrae with him were the first step towards his ruin. We find that he made that attempt because he was hungry for love, and liked the youngman sufficiently to feel that he (Farfrae) could fill the void in his heart. His dislike for *Farfrae* can clearly be traced to the fact that he found that he was losing love and esteem which people felt for him in Casterbridge before the arrival of *Farfrae*. He preferred to keep esteem of many by sacrificing the love he felt for one. Moreover at that time he had found another object for his love *Elizabeth-Jane*. He thought she was his daughter, and therefore most entitled to his affections. Unfortunately he was disillusioned quite soon.

He had not to go far to look for another object of love. Lucetta soon came to live in Casterbridge and *Henchard* was attracted toward her. The more lonely and dejected

he felt, the more he hungered for her affection. But here too, he was unsuccessful.

In the end he revereted (واپس گیا) to *Elizabeth*. She believed that he was her father and loved him deeply. This was the happiest period of the emotional life of *Henchard*. But *Newson* returned just when *Henchard* was cured of many of his faults and was settling down to a quiet and happy old age. *Nowson* wrenched (کھینچ لیا) *Elizabeth* from him, at least that was what *Henchard* said. This was the beginning of the end for him. He died of the shock which his denial by *Elizabeth* gave him. *Able Whittle* tells us that from the day of Elizabeth's wedding, Henchard lost appetite and ultimately died because he would not eat anything. His hunger for love had destroyed all other urges him.

Apparently *Henchard* appears to be a hard, cruel and intensely evil person. This estimate is incorrect. He was hard and cruel only on the surface. No doubt he punished *Able Whittle* rather cruelly and was hard to Susan in the earlier part of his life, wrenched a promise from *Lucetta* in the most cruel manner, and was going to kill *Farfrae* at the barn. But we should not forget the other side of his character.

He supported the poor mother of *Whittle* and provided her coal and snuff (نسوار) during winter. He remarried *Susan* and stood by her although he had to saorfice his love for *Lucetta* at the altar of duty. He wrenched a promise from *Lucetta* but he amply compensated it by keeping her secret all his life. He went to Farfrae's house with the object of making him wise about his wife but came back because, his quality was such that he could have annihilated them both in the heat of action; but to accomplish the deed by oral poison was beyond the nerve of his enmity.

His hatred for *Farfrae* reached its summit (چوٹی پر پہنچ گیا) when he attacked him in the barn. But when he

over powered his enemy he could not find the strength to murder him in cold blood.

'O Farfrae!—that's not true!' he said bitterly, 'God is my witness that no man ever loved another as I did thee at one time. . . .And now—though I came here to kill 'ee, I cannot hurt thee! Go and give me in charge—do what yo will—I care nothing for what comes of me!

Henchard is compeltely crushed in the end. His will shows the depth and abundance of desperation and dejecttion which he experienced when he lost his only friend.

'That Elizabeth-Jane Farfrae be not told of my death, or made to grieve on account of me.

'& that I be not bury'd in consecrated ground.

'& that no sexton be asked to toll the bell.

'& that nobody is wished to see my dead body.

'& that no murners walk behind me at my funeral.

'& that no flours be planted on my grave.

'& that no man remember me.

'To this I put my name.

'MICHAEL HENCHARD,.

We cannot but pity this restless and unfortunate soul. **Grimsditch** has made the following observations about Henchard, and they are very appropriate. It will be good for the student to study them carefully, because they give a summary of his character.

"Since the Mayor of Casterbridge is the great town novel of the series, it is fitting that it should contain the two most prominant men of business that he has given us. *Henchard* and *Farfrae* are the two most prominent men whose daily lives are mainly spent in buying and selling. *Henchard* is the most imposing male character that **Hardy** has ever drawn. His nature is a mixture of strength and weakness; in him powerful opposite forces wage war. Sullen obstinacy strives with open heartiness, envious spite with good nature, meanness with generosity, license with restraint.

The dogged determination of the man is superb. Drink has caused him to disgrace himself as a youngman, so he takes a vow of abstinence (قسم کھانا کہ وہ شراب نہیں پیئے گا) and rigidly keeps it for the term of years; he raises himself from the humble position of hay-trusser to that of a thriving corn-merchant and mayor of the town: when his sins come home to roost, and first *Susan* and then *Lucetta* appears on the scene, he does his best to repair former's arrors. But fate seems to deliver him one stunning blow after another, leaving him at last friendless, crushed and broken, to die unattended and alone. Henchard's intentions are good, but every attempt for past actions seems to be met by a ridicule from life. The very stars in their courses seems to work against him: even the weather seems to change wil fully in such a way as to do him harm. The child on whom he decides to lavish his care proves to be not his own but Newson's; when he has made up his mind to marry *Lucetta* she no longer wants him as a husband, the vagabond whom he has to try in his capacity of magistrate proves to be the crone who knows the sale of Susan at Weydon Priors. But the chief agency working to bring about Henchard's ruins is the uncompromising rigidity of his own personality, to which must be added the occassional outbursts of violence or incompetence. This inelasticity of character mainfests itself in his business dealings, wherein he holds fast to old-fashioned and hap-hazard methods, and tends to despise not only new mechanical aids but even such a sine qua non as accurate book-keeping.

FARFRAE

Farfrae is conceived on a far lower level than Henchard. His proportion are not as grand as that of the Mayor, who in spite of his failure, dominates the novel throughout. Farfrae is a very ordinary person, educated, civil, considerate and sociable as people generally are. There is nothing out of the ordinary about him.

He began his life as a poor and educated man, who was confident about his future, but finding no opening in

England decided to go to America to try his luck there. On the way he went to Casterbridge where *Henchard* found him helpful and liked him so much that he decided to take him in his employment. We find that from the very beginninlg Farfrae proved a great attraction for the people around him. Henchard liked him so much that while engaging him he agreed to his terms and told him clearly that he was doing so because he liked him very much.

Come bide with me—and name your own terms. I'll agree to 'em willingly and 'ithout a word of gainsaying ; for, hang it, Farfrae. I-like thee well'

The people at The Three Mariners liked him very much on his very first appearance and the fact that he talked with them, sang for them and otherwise treated them as equals gave them great pleasure. They were very sorry to know that he was going away from them. At the ball he arranged, all the ladies were very anxious to dance with him. Again the waggoner of *Henchard* was absolutely right when he told him that "You see sir, all the women side with *Farfrae* being a damned young dandy, one that creeps into a maid's heart like the giddying worm into a sheep's brain." That is why the council men did not agree with *Henchard* when he told them that he would stare *Farfrae* out of Casterbridge. It was evident that they had all been deeply impressed by *Farfrae*. This impression ultimately brought *Farfrae* to the mayoral chair.

On a deeper analysis of *Farfrae* we find that he was an educated man who had a thorough understanding of corn trade. He impressed *Henchard* with his understanding of the latest method of curing bad corn, and a good knowledge of accountancy. Not only did he know what to buy, but also how to buy, and how to keep the accounts in good shape. Prior to his arrival in Casterbridge *Henchard's* accounts were in a mess (بہت خراب حال میں تھے). He set them right. By and by *Henchard* began to feel that he could entrust his entire business to this young man and he told *Susan* that because of *Farfrae's* arrival he had lot of time to spare. *Farfrae* lost

favour with *Henchard* but even then the other man felt that the dismissal of *Farfrae* was a wrong and foolish act. The business transactions of *Farfrae* after he parted company with *Henchard* clearly showed that he could be successful anywhere as a business man.

In *Farfrae* business and romance are strangly mixed together. He can split his personality into two so that when he is in his business mood he cannot think of romance and vice versa. On his first meeting with *Lucetta* he showed how those two personalities existed separately yet together in this man. He began to talk to *Lucetta* about his business prospects and successes, but soon changed over to a romantic mood. Then he forgot all about it and was loath to move away from her even when he remembered an appointment he had made with a farmer. Similarly he allowed himself to be detained in Port-Bredy even when his bride was to return to Casterbridge with him.

But this does not mean that he always sacrificed love for business. He only separated the two, giving each a place in his life which generally did not interfere with the other.

His love is also of a peculiarly sentimental kind. Perhaps he enjoys the sentiment more than the object of love. He loved his country, or so it appeared from the way in which he sang about it. But his love never took him for a visit to Scottland even after he had become a rich man. His love for *Elizabeth* proved to be as weak as inconsistent as for Scotland. He began to like as soon as he met her, but the differences with *Henchard* led to a break between him and her. He did not want to visit her in opposititionto the wishes of *Henchard*. Once that permission was given and he found himself rich enough to think of marrying, he went to see *Elizabeth*. Evidently this was to woo her. But as soon as he came across *Lucetta* he changed his views entirely. He began to woo the other lady and treated *Elizabeth* as if they were absolute stranger to each other. This was something very strange which was not to be expected from a gentle-man like *Farfrae*. But his behaviour

can definitely be explained when placed in the context of his character. He had the ability to change his object of affections without much difficulty. He did not take long to marry *Elizabeth* after the death of *Lucetta.*

Faefrae has been presented as absolutely opposite to *Henchard.* Where the latter represents the old way of life and business, the former represent the modern way of doing things. Not only did he keep good accounts but he also tried to introduce modern scientific implements in Casterbridge. He was nice to his workmen but got more work out of them than *Henchard.* The latter in spite of his harshness, showed kindness to people which was far beyond anything which *Farfrae* could do. The fact that *Henchard* helped the mother of *Whittle* with coals and snuff was very well appreciated by *Farfrae* though he could not find it possible to do any such deed himself.

Farfrae had a deep sense of gratitude for *Henchard.* He tried to be friendly with the other man in spite of all the provoeations afforded by *Henchard.* Every now and then he felt that *Henchard* was unkind to him without their being any fault on his part, but he kept quiet. Finally he was dismissed from service. *Henchard* was so infuriated (ناراض تہا) that he tried to starve him out of Casterbridge but he did not react voilently to that. On the other hand he sympathised with *Henchard* when he learnt about the losses that he had suffered. When *Henchard* lost everything *Farfrae* gave him employment in his yard. People told him how much *Henchard* hated him, but he refused to send him away because of what he had been talking against him. He did not take any action against *Henchard* even after the violent attack he made on him in one of the barns, which could very well proved fatal for him. The last kind act of *Farfrae* was the procuring of a seed shop for *Henchard* so that the fallen merchant might begin a career again, though on a smaller scale.

There was a rivalry (رقابت) between *Henchard* and *Farfrae.* But *Farfrae* did not know much about it till the skimming-

ton-ride enlightened him. In the beginning he had no reason to believe that *Lucetta* was the woman with whom *Henchard* had an affair. He thought that *Henchard* was one of the wooers of the rich lady and because she did not favour him much, therefore he did not attach any great importance to their relations. In business, too, the rivalry was more on the part of *Henchard* than that of *Farfrae*. The latter tried his best to keep out of *Henchard's* way. He refused to take on his customers even when they were prepared to do business with him. He entered into open competition with him only when he could not help it. But even then he did not realise the strength of feeling of the other man and kept on thinking that the rivalry was just an ordinary business competition.

Farfrae was a very straight forward and honest man, with a strong blend of religion and morality. He showed his knowledge of the Bible by quoting passages from it in his conversation, and by alluding to it, time and again, in the course of the novel. When *Henchard* asks him to give him advice on his relations with *Lucetta*, he told him very frankly that in his opinion *Henchard* should tell her the truth. That is the moral strain in his character. He does not believe in doing anything underhand. The moment he shifted his affections from *Elizabeth* to *Lucetta* he completely disassociated (الگ کر لیا) himself from the other woman. He did not do anything which might mislead her or cause any difficulty for her about an adjustment in life.

He believed in enjoying life as well as he could. He went about singing, dancing and making people happy. He had an inventive brain and could think of new things which did not generally occur to the people of that backward city. His management of the ball which ultimately led to his separation from *Henchard* was an ingenious move.

Grimsditch says, *Farfrae*, on the contrary, typifies of new methods and ideas into Wessex. He brings exactitude of procedure into *Henchard's* yard, introduces a mechanical sower, and exercises extreme shrewdness in all

his transactions. He is free and frank, kindly and sensible. It is through no callousness or ingratitude on his part that *Henchard's* position is made worse; he never allows personal considerations to determine business issues, but it is *Henchard's* own strong-headedness and spite that pull him down. That *Farfrae* should succeed where the old Mayor fails—in love, commerce and social life—is but natural, though there are many factors which make his success very bitter to his rival. For *Farfrae* has the poise which brings success, whereas *Henchard*, though in many ways a grand and imposing figure, entirely lacks it and through want of it compassess his downfall. Superstition (توہمات) is a strong element in his character, and it is this which precipitates his financial ruin. The businessman who should consult a 'conjuror' as to the probable fluctuations of his market might thrive for a period, but his bankruptcy would be only a matter of time.

ELIZABETH-JANE

Elizab th Jane is one of the best portrayed woman of *Hardy*. *Dufin* says, *Elizabeth-Jane* is perhaps the subtlest of *Hardy's* pictures of women. She is drawn in such pale tones that there is some danger of the exquisite beauty of the picture being lost under the fierce colouring of the two male portraits." *Elizabeth* began her life in very straitened circumstances (غربت کی حالت میں). Her father, *Newson* was not very successful in his business. Her mother was a good housekeeper and tried to manage things as best as she could. *Elizabeth* was fond of learning and improving herself but her circumstances did not permit her to do so. *Newson's* income had to be supplemented by netting and *Elizabeth* helped her mother in that field.

Her circumstances changed when she came to Casterbridge. She found money in abundance and made the best of that opportunity of improving herself as much as he could. She was a very sober minded person and in spite of everything she did not make any attempt to become very fashionable in dress.

Elizabeth was haunted by the grinding poverty which she had suffered in her early days. Even when she became rich she always thought of the possiblity of a reversal of fortune (قسمت کا پلٹا کھا جانا) which might throw her back into the ditch. That is why wealth did not change her nature and its first impact on her was rather slow and weak. Her fears in that matter proved to be correct. The wheel of fortune turned and she was sent back to netting and a very hard existence. It did not leave any deep mark on her because she had not accustomed herself to a life of luxury. She remained the same simple girl throughout.

Elizabeth was a very kind-hearted girl. She could forgive and forget anything done to harm her. *Henchard* was very cruel to her when he learnt that he was the daughter of *Newson,* but she did not take so badly against him. Even when she was leaving for High Place Hall she told him that he could call her back whenever he liked. Her attitude continued to be that of a good and loving child even after that. She did not complain to *Lucetta* about the conduct of *Henchard.* When he was sick she went to nurse him in spite of his opposition. By and by he began to feel that she was his only friend in his bad days.

Elizabeth was always prepared to sacrifice her own comfort and feelings for the sake of others. **Hardy** points out.

If there was one good thing more than another which characterized this single-hearted girl it was a willingness to sacrifice her personal comfort-and dignity to the common weal.

She sacrificed her sense of dignity and propriety when she worked at The Three Mariners to save some money which might come handy to her mother. The extent of her sacrifice becomes clear if we remember how much she resented her mother's behaviour when she talked to the furmity woman in the Weydon Fair. Not only that she sacrificed her love for *Farfrae* and bore up against the

frosty ache of the treatment, as she had borne up under worse thing." When she found that her former lover had fallen completely in love with the other woman she kept quiet about it and bore the pain without complaining. She continued to like *Lucetta* even after her marriage with *Farfrae*. She went to their house when she found the object of the skimmington procession, so that she might save her from the shock of seeing that terrific and humilating sight. But she was unsucessful. She stayed with *Lucetta* through out that night, and looked after her, and left the house only after she had died. The fact that she went and nursed *Henchard* in the hour of his great need also showed that she was capable of making sacrifices for others although those others had not cared much for her, when she needed them most.

The hard life which *Elizabeth-Jane* lived taught her to be very strict in her moral behaviour. She did not like moral lapses in other people. Her intolerant attitude and her absolute correctness of attitude makes her appear narrow-minded and rather in human. Her resentment at what Henchard did at The Three Mariner, when he had a drop too much shows how narrow her sphere of experience was. Her advice to *Lucetta* about the dilemmna which the latter, faced took account of the moral principle involved without thinking of the feelings and emotions which govern the conduct of a person in such circumstances. She was very angry to learn that *Lucetta* had at last married *Farfrae* which action she thought was against all moral principles. In the end of the novel she dismissed *Henchard* because she had developed a habit of passing judgements on others and condemning them relentlessly even for a little fault. He never tried to understand why Henchard had behaved in a particular manner when *Newson* came back to claim her. Her conduct becomes even more condemnable (قابل شتائش) when it is compared with that of *Newson*. The latter had suffered most from the lie which *Henchard*, had told. He had the least ground to be nice to *Henchard* but he was prepared to forgive him for what had happened. He was even prepared to keep quiet and not to claim his daughter

openly if *Henchard* had not left the town. We, therefore, feel that *Elizabeth* was too much of Puritan to be a probable human being.

Elizabeth has been presented as a goody-goody person, who has no heart and no depth of feelings. Her feelings, where they exist, appear to be born out of moral convictions (اعتقادات اخلاقی) rather than a human heart. She feels for *Henchard* because she thinks it her filial duty to do so. She feels for *Lucetta* because she thinks that she was being ill used. When she becomes rich and she :

Found herself in a latitude of calm weather, kindly and grateful in itself, and doubly so after the Capharneum in which same of her preceding years had been spent. As the lively and sparkling emotions of her early married life covered into an equable serenity, the finer movements of her nature found scope in discovering to the narrow-lived ones around her the secret (as she had once learnt it) of making limited opportunities endurable ; which she deemed to consist in the cunning enlargement, by a species of microscopic treatment, those minute forms of satisfaction that offer themselves to everybody not in positive pain ; which, thus handled, have much of the same inspiring effect upon life as wider interests cursorily embraced.

Her reaction at being betrayed by *Farfrae* was too insipid (کمزور) to be called a good human reaction. Her immediate acception *Farfrae* when he began to woo her after the death of *Lucetta* is also rather unnatural. If she did not attach so much importance to her love, as appears from her previous conduct she would have refused to accept the man who threw her over for another woman. Moreover she would have felt that a man who could be so inconstant in love as *Farfrae*, could not be the object of her affections. This conclusion appears more probable when we remember how strict was her attitude towards *Henchard* on account of the one lie that he told to *Newson*.

It would be interesting for the student to go through the following observations made by **Duffin** about her,

"Of almost supreme interest is *Elizabeth-Jane* the some what irrelevant daughter of sailor *Newson* and *Susan Henchard*. Her picture is drawn in the softest half-tones, and does not at once catch the eye, but longer acquaintance with her story shows her full of fascination for the connoisseur in fine human pieces. She is another 'intellectual' but how different from *Sue* or *Ethelberta* is *Elizabeth-Jane's* 'grey-eyed reasonableness.' I believe she is the only girl in Hardy with eyes of grey—'aerial grey eyes,' he calls them and they go well with her earnest and sober mien : perhaps even better with that inquiring aspects of her mind that leads her creator to describe her as 'subtle souled.' She is a singlehearted girl, with a marked 'willingness to sacrifice personal comfort and dignity to the common weal.' Her personality is light and unemphatic, (جو ہر زور لہ ہو) perhaps excessively modest in the earlier stages—she is almost too 'impersonally human.' But her personality develops, first under suffering. when *Henchard* discovery that she is *Newson's* daughter makes him treat her harshly—at this time she is 'full of dumb, deep feeling,' and is constructed not by a single contiguous being ; and later with her marriage to *Farfrae*. Even this, in its preliminaries, brings her more unhappiness, while *Farfrae* is being led astray by his attraction for *Lucetta*, but *Elizabeth Jane* bears up against the frosty ache of the treatment as she had borne up under worse things,' and shows herself a rare and special type of woman. She was or became, a little philosopher, learning to accept life's habit of substituting the deeply desired and the not desired—so much. Her secret lies perhaps in her possession of a sense of humour ; she is able to note with amusement that 'when *Lucetta* had pricked her finger they were as deeply concerned as if she were dying, when she herself had been seriously sick or in danger they uttered a conventional (رسمی) word of sympathy at the news, and forget all about it immediately.' (This sense of humour is an exceptional thing among Hardy's women). But her firm little character comes out on numerous occasions, and includes a 'carving for correct-

ness of procedure that was almost vicious (بہت بڑا)' It is this, perhaps, together with a certain deficiency of 'heart' in her constitution, that leads her to her one bad lapse from virtue—her unkind dismissal of the hopefully-returned *Henchard*. But this does not prevent her creator from regarding her as something approaching the ideal—at least he calls her 'this flower of Nature, *Elizabeth-Jane*.

SUSAN HENCHARD

Susan Henchard is a poor helpless woman who is made to suffer because of her lack of understanding, and her simple faith. She was married to a man of fiery temprament (طبع). He was so ambitious that he began to feel that her presence was a hinderance in the way of his progress. He did whatever he could to get rid of her and ultimately sold her to *Newson*, a sailor, for five guineas. She was such a simple woman that she thought that some sanctity was attached to the bargain and therefore began to live with *Newson* without complaining and without feeling any moral scruples. *Newson* was a poor man and she did her best to keep his house well provided. She bore him a child and was living a satisfied life when some one enlightened her about the immorality of her position.

From then onward she was unhappy and unwilling to live with *Newson*. She decided to leave him but could not because of the ties which years of companionship had created. When *Newson* gave out that he had died she immediately went back to *Henchard*.

It is clear that she did so because she thought that that was her duty. She had no reason to believe that *Henchard* had become a rich man, and that it would be otherwise good for her to go back to him. Moreover she did not love the man who had ill-treated her so much. Another factor which made her go back to *Henchard* was that she wanted to secure the future of *Elizabeth-Jane*, her daughter.

Even *Henchard* could not accuse *Susan* of moral levity. He knew that she was a pure and simple woman who was

lead by her very simplicity. Her faith in the correctness of her relation with *Newson* was so great that even after her return to Casterbridge she could not think of living with *Henchard* without a second marriage ceremony.

Susan was a very unpretentious (جو مغرور نہ ہو) and unassuming woman. Even after her second marriage to *Henchard* she neither influenced his life nor attain any importance in Casterbridge. Her only concern was that *Elizabeth* should be well looked after. She tried to get her married to *Farfrae* and in her simplicity send both of them to a barn in the hope that if they were together for sometime, they would begin to like each other. But she failed in her little scheme.

She played a fraud on *Henchard* in so far as she gave him to believe that *Elizabeth* was his daughter. One cannot believe that a person so good and simple could behave like that but her reasons were very strong. She could not ruin the life of her daughter, and a confession would have amounted to that. But she was too honest to perpetrate that fraud for ever. Therefore she left a letter addressed to *Henchard*, which was to be opened only after the marriage of *Elizabeth*. In this letter she disclosed the paternity of the girl to *Henchard*. Unfortunately *Henchard* opened that letter a little too early and that ruined the life of *Elizabeth* as well as *Henchard*. If there is any fault in *Susan* it is that of simplicity and extreme honesty.

LUCETTA

Lucetta is according to *R A. Scott James* a half emancipated woman who believes "I'll love whom I chose." She is the daughter of a ex-army officer, who died leaving her in poverty. She had some rich relation from whom she expected legacies (مرنے کے بعد جو چیز بطور تحفہ کسی کے لئے چھوڑی جائے). She lived in Jersy, where she met *Henchard*. When he fell ill she looked after him and they fell in love. She behaved without discretion (بے عقلی سے کام کیا) and there was a scandal. This affected her reputation rather badly.

Henchard realised the demage that he had done and decided to marry her. But at the crucial time *Susan Henchard* appeared in Casterbridge and *Henchard* had to change his plans considerably.

It appears that *Lucetta* bore the shock patiently and calmly and accepted the money that *Henchard* sent to her as a compensation for what had happened. Her poverty seems to have destroyed her self—respect at the time.

The rich relative ultimately died and *Lucetta* became a rich woman overnight. In the mean time *Susan* had also died and *Lucetta* decided to go to Casterbridge in order to prepare the ground for her marriage with *Henchard*.

At this time *Henchard* found a change in her. The money she got made her an altogether different person. She was some what haughty, proud and independent. The first time *Henchard* called on her, he learnt that she would not see him then because she was engaged. He realised, from that reply, that rich *Lucetta* was a different person from the helpless poor girl he knew at Jersy. We find this change in her goes on becoming more pronounced (زیادہ عیاں) with the passage of time. When she met *Farfrae* she decided to give a go-bye to *Henchard*. When he questioned her decisions she told him very plainly that she was a rich and independent woman and had a right to do what she thought best.

Lucetta was a light-hearted (دل پھینک) woman. Love was only a temporary passion for her. She indulged it whenever and however she thought best. According to all moral standards she was bound to marry *Henchard* and *Elizabeth* told her so. But she decided to make her own choice because she had fallen in love with *Farfrae*. In her desparation she promised that she would marry *Henchard* when he threatened her with exposure, but soon went back on the promise and married *Farfrae* secretly. This shows the lack of moral fiber in her. This is accentuated by the fact that Hardy just-apostates her with *Elizabeth*—a thorough Puritan.

Lucetta was a clever woman. She could make ingenious schemes. Her coming to Casterbridge with the object of marrying *Henchard*, her keeping *Elizabeth* with her to serve as an excuse for the visits of her father, and lastly as a watch dog to keep *Henchard* away, show that she knew how to plan and manage things. Her meeting with *Henchard* in the Ring was a masterly stroke. Only she could act so well as to melt the heart of *Henchard*.

In spite of her cleverness and light heartedness, it goes to her credit that she loved her husband very much. The skimmington-ride killed her because she realised that once *Farfrae* came to know about the scandal, he would never love her any more. This she could not bear to think of. The shock, in her condition, killed her.

Before passing a judgement on her moral principles, it would be only fair to remember that she had some reasons to marry *Farfrae* in preference to *Henchard*. Her love for *Henchard* had been greatly decreased by what had happend on the arrival of *Susan*. *Henchard's* general behaviour and fiery temperament (جوشیلی اور غصه والی طبیعت) did not induce confidence in her which might make her think that it would be safe for her to marry him. She might have stuck to the promise which she gave him under a threat but the scandal about the sale of his wife put her on her guard. She thought it over and found it impossible to stick to the promise and leave herself to the care of this unreliable man. Keeping all these facts in view we find that she was not behaving as immorally as it appears on first thought.

ABLE WHITTLE

Able Whittle is a minor character. He is a poor, sleepy and quiet man. He is lazy, and somehow he finds it impossible to get out of his bed early in the morning. This makes him late for work almost daily. *Henchard* is angry with him for it, and one day brings him from his house to the yard without his breeches. *Whittle* is too afraid of the master to refuse to obey him, and his too strong a sense of

dignity to remain untroubled about what was happening and was likely to happen if he had to go about throughout the day without his breeches on. He told *Farfrae* that if he was forced to go out like that he would commit suicide.

After the fall of *Henchard* he is employed by *Farfrae*. The latter pays him less and gets more work from him, but he is kind and behaves well, so that his (*Whittle*) sense of dignity is not hurt. He thinks that the heavier work and less pay was well compensated because the master was kind and did not insult him as *Henchard* used to do.

We find *Whittle* in the best light when he faces *Henchard* after the latter was disgraced by *Elizabeth*. *Whittle* found the fallen man going away in a sad and broken down condition. He realised that *Henchard* would need help. He, therefore, followed him in spite of the fact that the other man sent him back time and again. At last *Whittle* told him that he was followiug him so that he might help him, because at one time he had been helping his mother. At last *Henchard* was so exhausted that he was in need of the other man. *Whittle* looked after him till his death, without any hope of reward. He was repaying the debt due to *Henchard* because he had been good to his mother though not to him.

IMPORTANT

QUESTIONS & ANSWERS

Q. 1. Hardy's work is marked with a tragic view of life. Do you think that the Mayor of Casterbridge is also a tragedy. Discuss the novel with reference to the circumstances which led to the fall and death of Henchard.

Ans. Hardy has variously been described as a novelist with a tragic view of life. He saw life as a tragedy in which man and his good qualities were always opposed by a malevolent (بری - بدنیت) nature and evil circumstances. In spite of his best efforts man proved unequal to face the onslaught of those opposing forces and succumbed to them. The reason of his destruction was not to be found in his character but in the circumstances which surrounded him and which made all his endeavours (کوشش) unsuccessful. In the Mayor of Casterbridge **Hardy** has shifted his position just a little. He has tried to show that the fall of the Mayor emanated from the faults of his own character and not entirely from the malevolent circumstances in which he lived. He has shown some of the weaknessess of *Henchard* which are serious enough to bring about the fall of a man. But it is to be noted that the life of *Henchard* does not call for the punishment he receives and does not appear to be probable. Because it is clear from the beginning that he is fighting against forces which are beyond his control and which can counter—act and destory all his plans.

Baker has observed in **The history of the English Novel Vol 9,** "In The Mayor of Casterbridge, **Hardy** imaginess a man bringing sorrow and disaster on himself through his own defects of character......The conflict is transferred to the inner arena, and the adversary is now ancient habits, rooted impulses, uneradicated vices. In the upshot *Henchard* is reduced to impotance: the destiny within him triumphs, and he is humbled to the dust. It is not so much that free will is an illusion, autonomy of the self a figment, as that every free act is turned to derision, through the effects of bygone failures, and of fresh misfor-

tunes that no foresight or effort can avert. For the habit of detecting malice behind every accident was too strong for **Hardy** to keep within the limits proposed, and The Mayor of Casterbridge is as bitter an exposure of 'the machinery contrived by the gods' for stultifying mortal activities as any of the proceeding novels. It is clear, however that he thought he had succeeded in presenting a man whose egotism and obstinacy are the soie agents of his ruin. But, apart from these extraneous interventions (جو دخل باھر سے دیا ھوگیا) the odds are piled up beforehand. *Henchard* is not a fair specimen of normal, albeit unregenerate man. He is the deliberate embodiment of a vice or overwhelming propensity, combined with fatuous self-confidence, such as Aeschylus made the sure instrument of tragedy. **Hardy's** fatalism in short, is simply transferred from outside to inside. Whereas he was wont to weight the dice against his characters in their external circumstances, this time he weighs the individual himself. *Henchard* is one who can never master an insubordinate temperament. He has striking abilities, many virtues, he is generous and soft-hearted; but the ungovernable devil in him keeps breaking out, and, though he knows his own failings, no one better, secures the upper hand in the direst emergencies (سخت ترین ھنگامی حالات). This is no study of gradual moral corruption. It is the pursuit of a man's orginal sin to better end, like inner life; here the psychology is rudimentary.

"Those chief characters of **Hardy's** which symbolise the human situation are obviously of a conceptual origin. His philosophy precedes and determines his fiction; he is the contray to *Meredith* who builds up a philosophy in his novels as he goes. Whatever residue of spontaneity **Hardy** allows them, it is the barest leavening. These characters are the terms in which the case is to be argued; and, since the conclusion is manifestly predetermined, the argument is never conducted quite fairly. In the present instance, the argument is further sophisticated:

the devil inhabiting *Henchard* is aided and abetted every turn by the other devil, now a rather dilapidated bogy, the preversity of material circumstance. Things are always against him, always lying in wait to trip him up. His evil self cannot succeed single handed in running *Henchard*; the well-worn coincidence and other paraphernalia have to be produced from the same old drawer. What *Elizabeth-Jane*, the daughter who so distressingly proves not to be his, calls 'the persistence of the unforeseen' begins early, and comes to an end only with his life. The sale of *Henchard's* wife in a fit of drunken savagery may be accepted as the wild act which a man might commit, before he saw the ruin impending and changed his courses. That happened long ago. When the drama opens, it is forgotten history, which he nevar dreams will come to light with fatal effects upon his fortunes, now that he is at the pinnacle of glory (اپنی شان کی انتہا پر) as the richest citizen and the mayor of Casterbridge. But it does come out, and combines with other events in the most sinister concatenation. The very idea that *Farfrae*, soon to be *Henchard's* friend and partner and later his rival in both business and love, arrives for the first time in Casterbridge, it is he who notices *Elizabeth-Jane* serving as waiting-maid in a public house, an incident which has to be lived down when she is presented to local society as the mayor's step daughter. She has just arrived at Casterbridge with her mother, the woman sold eighteen years ago, before *Henchard* gave up drinking and became respectable. The mayor now marries his deserted wife, (بیوی - جس کو وہ چھوڑ چکا تھا) and everything goes smoothly until she leaves him a widower. On her death-bed she gives him a letter, not be opened till the day *Elizabeth-Jane* marries. But *Henchard*, left alone in the world, cannot refrain from confessing his old escapade and telling the young woman that she is his daughter, and not Newson's the man whom her mother married when he had cast her off (چھوڑ دیا تھا). She is surprised, but not wounded in her feelings, and

agrees to take his name. The very hour of elation (بہجت خوشی) at having his child really and truly restored to him, *Henchard* unseals the packet and discovers that *Elizabeth-Jane* is Newson's daughter after all, his own having died in babyhood. Crushing is the irony when the girl next morning comes to embrace him, and promises to be more to him than a wife could have been. As time goes on, he cannot help treating her coolly, and at length she cannot bear his indifference, and goes to live as a companion with a lady recently arrived in Casterbridge. That lady is no other than *Lucetta, Henchard's* quondam mistress, who has come into money, and hopes *Henchard* will marry her. And why not? But things are too perverse. *Farfrae* and *Lucetta* fall in love, at the very moment when *Lucetea's* fortune would have saved *Henchard* from bankruptcy. By a stroke of savage irony, it is a decreed that *Henchard* should one day rescue a young woman from a dangerous bull. The young woman proves to be *Lucetta*. Will she as a slight recompense (بدلہ اتارنا) come with him to his chief creditor, and say they are about to be married? This is the one thing *Lucetta* cannot do! She became Farfrae's wife that morning.

"There are other blows and other mishaps, letters going astray and falling into the most malicious hands. More than this, far more, *Henchard's* paternal more than a lover's love for *Elizabeth-Jane* is crossed and tortured by doubts and fears and the unexpected return of *Newson*. His one remaining earthly bond is strained and almost broken. No wonder he determines to wash his hands of life from his perceptions of its contrarious inconsistencies'. It is a great and simple tragedy complicated with backneyed and unnecessary corroborations. The pity is that it cannot be disengaged from these excrescences, and that the pathos of *Henchard's* end and the simple goodness *Elizabeth-Jane* cannot stand alone in their beauty and modest grandeur. As **Herman Melville** said, 'Disaster, heroically encountered, is man's happy ending'; *Henchard* at all events dies a hero."

Q. 2. Write a note on Hardy's humour with reference to the Mayor of Casterbridge.

Ans. Hardy had a tragetic outlook on life.

He had a feeling that life. "were a tragical rather than a comical thing; that though one could be gay on occasion, moments of gaiety were interludes, and no part of the actual drama. It was extraordinary how similar their views were."

But in spite of it there is a very light and admirable humour in his novels. This is particularly interesting and effective because it is a relief for the tragic drama which the novelist unfolds before his readers. It can well be said that generally the humour of **Hardy** is not as up-roarious as that of **Dickens.** But it is evident from The Mayor of Casterbridge that sometimes be of the higest kind. The remarks of the turnip-hoer when *Henchard* enquired from him about the possibility of renting a house in Weydon-Priors are no doubt tragic because they not only show the tendency of the local people about pulling down their houses but also foretell the fate of *Henchard*, yet there is a grim humour about them.

'Pulling down is more the nater of Weydon. There were five houses cleared away last year, and three this; and the volk nowhere to go—no, not so much as a thatched hurdle; that's the way o' Weydon-Priors.'

Hardy's humour is not always of that quality. Sometimes it has a very fine and truly humorous quality of purest kind. The speech of *Longways* in praise of *Farfrae* is an instance of such humour. It shows *Longways*' ignorance and the profound way in which he expresses his very unworthy thoughts gives a special touch to what he says. He is absolutely serious and feels important, as if he is the only learned man who can speak on behalf of his fellow citizens present there.

'We can ill afford to lose tuneful wynd-pipes like yours when they fall among us. And verily, to mak' acquaintance with a man a-come from so far, from the land o' perpetual snow, as we may say, where wolves and wild bears and other dangerous animalcules be a common as blackbirds hereabout—why, 'tis a thing we can't do every day; and there's good sound informatin for bide-at-homes like we when such a man opens his mouth.'

Similarly *Coney's* words which deprecate his own fellow citizens become very humorous because of the mistaken belief that *Farfrae* had come to Casterbridge only for a love of the motely crew which gathered in The Three Mariners.

'What did ye come away from yer own country for, young maister, if ye be so wounded about it?' inquired Christopher Coney, from the background, with the tone of a man who preferred the original subject. 'Faith, it wasn't worth your while on our accouut, for, as Maister Billy Wills says, we be bruckle folk here—the best o' us hardly honest sometimes, what with hard winters, and so many mouths to fill, and God-a'mighty sending his little taties so terrible small to fill 'em with. We don't think about flowers and fair faces, not we—except in the shape o' cauliflowers and pigs' chaps.'

The gay touch which such humour gives to the story saves the tragedy from becoming so over poweringly and consistenly tragic as to lose much of it's effect. *Lucetta's* description of Jersy a very fine piece of comedy.

There they speak French on one side of the street and English on the other, and a mixed tongue in the middle of the road. But it is a long time since I was there.

We find that Hardy's humour has nothing fine about it like that of **Meredith.** He deals with common people in his novels and his humour does not rise above them. **Ambercrombie** says about him "The elemental quality

of the rustic immortals without doubt Shakespearean in quality as well as in degree."

Sometimes Hardy's humour is very ironic. **Compton Rickett** says, when dealing with rustic characters, Hardy's humour usually takes the form of irony; he is too much of a realist to take pleasure in caricature; too little of the moralist to make effective use of satire; and his natural reserve tends to make him even when dealing with tragic issues, grimly ironical." The life of *Elizabeth-Jane* at the house of *Lucetta* has been described very well by the following words which show its pathos as well as the humorous conduct the other people around her.

The pain she experienced from the almost absolute obliviousness to her existence that was shown by the pair of them became at times half dissipated by her sense of its humorousness. When Lucetta had pricked her finger they were as deeply concerned as if she were dying; when she herself had been seriously sick or in danger they uttered a conventional word of sympathy at the news, and forgot all about it immediately.

Sometimes humour is grim but of the highest order. The elegy of Mrs. Cuxsom on the death of Susan belongs to that class. She says.

'And she was as white as marble-stone,' said Mrs. Cuxsom. 'And likewise such a thoughtful women, too—ah, poor soul—that a' minded every little thing that wanted tending. "Yes," says she, "when I'm gone, and my last breath's blowed, look in the top drawer o' the chest in the back room by the window, and you'll find all my coffin clothes; a piece of flannel—that's to put under me, and the little piece is to put under my head; and my new stockings for my feet—they are folded alongside and all my other things. And there's four ounce pennies, the heaviest I could find, a-tied up in bits of linen, for weights—two for my right eye and two for my left," she said. "And when you've used 'em, and my eyes don't open no

more, bury the pennies, good souls and don't ye go spending 'em, for I shouldn't like it. And open the windows as soon as I am carried out, and make it as cheerful as you can for *Elizabeth-Jane*."

This leads to some discussion about the money which *Coney* had dug out of the earth against the last wishes of *Mrs. Henchard*. This gives a Shakespearean quality to the humour of *Hardy*. Like the grave digger in *Hamlet* these people can talk lightly even about very sacred matters.

"Faith." he said, "why should death rob life o' fourpence; Death's not of such good report that we should respect 'en to the extent, says *Coney*.

But when people deprecated (برا بھلا کہا) his action *Longways* came to his support, he says.

'I say it to-day, and 'tis a Sunday morning, and I wouldn't speak wrongfully for a zilver zixpence at such a time. I don't see noo harm in it. To respect the dead is sound doxology; and I wouldn't sell skellintons—leastwise respectable skellintons—to be varnished for 'natomies, except I were out o' work. But money is scarce, and throats get dry. Why *should* death rob life o' fourpence? I say there was no treason in it.'

Hardy was too great an artist to let humour take the better of the tragic scene with which he was dealing at the time. He changed the trend of light talk and brought back the pathos of *Susan's* death with redoubled force when the matter was finally closed with the following remarks.

'Well, poor soul; she's helpless to hinder that or anything now,' answered Mother Cuxsom. 'And all her shining keys will be took from her, and her cupboards opened; and little things a' didn't wish seen, anybody will see; and her wishes and ways will all be as nothing!'

Q. 3. Hardy has opened the Mayor of Casterbridge with a masterly opening scene. Discuss and illustrate.

Ans. Hardy is a master of opening scenes. He begins his novel like a drama and provides all the information which the reader requires for a complete and proper understanding of the characters. In this novel he begins with a general description of *Henchard* and *Susan* and excites the interest of the reader by hinting at the apparently estranged relations between them. The reader naturally feels interested in finding out the cause of their astrangement (جھگڑا).

He goes on to give a few hints about what is going to happen not only in that scene but also throughout the novel. The first man the couple come across speaks prophetically when he tells them.

Pulling down is more the nater of Weydon. There were five houses cleared away last year, and three this ; and the volk nowhere to go—no, not so much as a thatched hurdle; that's the way o' Weydon-Priors.'

It suggests that the husband and wife are not going to find Weydon-Priors a kind place for them. It also shows that their lives would suffer a set back because of the suggested tendency in the town to pull down rather build. And on a wider scale this little speech informs the reader about the future prospects of *Henchard*.

The character of *Henchard* is delineated in all its details in the first chapter. We find that he was a drunkard and that he was a proud man who bitterly felt the humilations of the poverty in which he was living. One can very well understand what his attitude would be with regard to life when he again became poor after his fall from the high position he gained later on in life. Another important peculiarity of his character is that he is highly

ambitious (ترقی کرنے کا خواهاں). He is prepared to make even the greatest sacifice for the sake of wealth and for achieving a higher status in life. He knows his capabilities, has confidence in his energy and is prepared to take on himself the responsibility for the risk involved in a desperate dash forward. This is sufficient to suggest to the reader what his reaction would be when he found Farfrae becoming more popular than himself. In short the very first chapter **Hardy** has delineated the character of *Henchard*—his strong as well as weak points, and suggested to the reader what course the story would take.

The sale of *Susan* at the camp of the furmity woman is the pinnacle (چوٹی) of the opening scene. The grip of such a strange circumstance was bound to hold the reader tightly so that he would not be able to resist the temptation of continuing to read the novel, to find out what happened to *Susan* and how the situation which thus arose was finally resolved. Keeping all these things in view we cannot help thinking that **Hardy** was one of the best masters of the opening scenes. He belonged to the same class as Shakespeare.

Q. 4. "There was something fetichistic in this man's beliefs." Discuss the character of Henchard with reference to this remark, and show how superstitious he was.

Ans. Henchard had a savage quality about him. Even his religious faith was tampered by it. The morning after the sale of his wife he felt terribly ashamed of the shameful deed which he had done. He wanted to do something to expiate the sin (گناه کا کفاره دینا) which he had committed. He decided to make a vow that he would not take liquor for 21 years. But the savage in him appeared when he was thinking of making that vow. He found that he could not do so to his satisfaction unless there was some sacred place where he could make it. He had to walk all the way to church where he dropped his

head upon the Bible and took the oath. In his view of the matter the oath could not have been taken in any other way.

We find traces of the same belief in the latter part of the novel. The fact that the presence of his floating effigy at the Ten Hatches convinced him that he was in the hand of God and therefore should not commit suicide goes a long way to show the nature of the man and his belief in such superstitious things.

Henchard shows another glimps of this aspect of his character when he leaves Casterbridge to begin a new life as a haytrusser. He carries with him certain cast-off articles belonging to *Elizabeth-Jane* as symbols of the girl whom he dearly loved.

Q. 5. Explain the conduct of Susan after the sale and give reasons why she went back to Henchard.

Ans. Susan was a very simple minded and honest woman. There was no levity in her character. She did not want to leave her husband in spite of all his faults but he sold her away for 5 guineas. In her simplicity she thought that there was something binding in contract of sale. She therefore quietly went away to live with *Newson* and treated him as her husband. She did not think that there was any moral crime involved in the life she was living with him.

Newson took her away to America where she lived a quiet life. *Newson* was not successful in business there and they returned to England after some years. She talked to one of her acquaintances (جاننے والا) about her past, and was informed that she was leading a life of sin. She learnt that no sanctity was attached to the sale and that *Henchard* continued to be her husband.

She was too religious minded a woman to remain uneffected by that knowledge, She soon learnt that the

only respectable and correct course for her was to go back to her husband as soon as she could.

She talked to *Newson* about that matter. He was very sympathetic. He thought that if he stayed on with her she would not be able to leave him because of the binding ties which they had developed with each other and also because that involved the future of their daughter. But he also knew that *Susan* would never be happy with him because she knew that she was leading a life of sin. Therefore when he went out to New found-land, he gave it out that he had died in a sea storm. He knew that in that way alone could *Susan* go back to her place.

When *Susan* came to know about the death of *Newson* she decided to go to look for *Henchard*. She did it more on account of *Elizabeth* than herself. She found that *Elizabeth* was a wise and sober girl, who was very fond of improving herself. But their poverty was a great set back for her. She could only go ahead if *Susan* could affect a reunion with *Henchard*, make him believe that *Elizabeth* was his daughter, and secure her future. With this object in view she went to Weydon-Priors and from there to Casterbridge where she met *Henchard*.

Q. 6. "Henchard's wife had acted for the best but had involved herself in difficulties," Comment. Did she find a solution for her problem, and how did it work?

Ans. *Susan* was a simple and honest woman. So long as she believed that some sanctity was attached to the sale by which her husband transferred her to *Newson*, she lived happily with him and was as good a wife as could be. But the moment she learnt that the sale was a farce and that there was no sanctity attached to it, and that the relationship between him and her were irregular, she began to feel uneasy. She wanted to go away but could not desert *Newson*, with whom she had lived for such a long time. Moreover the future of *Elizabeth-Jane* was also in-

volved. In the end she received intelligence (خبر ملی) that *Newson* had died on one of his voyages.

She was now free to do what she liked. She left her native town and took to the road to look for *Henchard*. She did not inform *Elizabeth* what they were doing and where they were going. She only told her that she had a relation by marriage called *Henchard* and that she would look for him. She thought that it would be best to keep the girl in the dark about the relationship between herself and *Henchard* for two reasons. In the first place if the girl knew about them she would begin to dislike her parents for the bestial thing that they had done. Moreover then it would be difficult to explain to her whose daughter she was—*Henchard's* or *Newson's*. *Susan* was too honest to deceive *Elizabeth* about her parentage. She wanted to keep the matter within the bounds in which it would be useful for all parties concerned, but not beyond it.

When she found *Henchard*, she was over-awed by his importance, wealth and position and decided to keep the matter a close secret. She did not tell him about the real parentage of the girl, and by her conduct suggested to him that she was the daughter whom she had carried on the day she was sold. This created even more complications. After the marriage *Elizabeth* continued to retain her old name, but *Henchard* wanted to give her his name because he thought that was her real name. He however could not explain the real position to her and therefore did not press the matter. In this way *Susan* managed to keep the matter in suspense.

A further difficulty arose when *Susan* thought that her time had come. She wanted to get the girl married before her death, but that could not be, and her attempts to arrange a match between her and *Farfrae* had failed previously. She therefore wrote a letter to *Henchard* with a direction that it should be read only after the marriage of the girl. In it she told him about the paternity of *Elizabeth*. She could not have done so earlier because she

knew that the only possibility of the advancement of *Elizabeth* lay in her remaining with *Henchard* and his getting her married. She, in her simple way, thought that by and by *Henchard* would be able to forget the fraud that she had perpetrated on her, when he learnt about it after the marriage of *Elizabeth*, and the latter would be too far away from him to be likely to suffer at his hand.

Susan had miscalculated the whole position, and had not taken into account the tempramment of *Henchard*. *Henchard* read her letter before the time specified. This lead to many complications. He began to hate *Elizabeth-Jane*. The rift between them became so great that the girl had to leave his house, and she went to live with *Lucetta*. Had that not happened, *Henchard* would not have been ruined. He would have been a happy man, living quietly with his daughter, and if he liked he could marry *Lucetta*. It can well be said that the frustration which *Henchard* felt when he found that *Elizabeth* was not his real daughter influenced his character and conduct considerably and he was never the same man after that. Thus we find that the course adopted by *Susan* ultimately brought about the ruin of *Henchard*, just as *Henchard's* conduct had ruined her many many years ago.

Q. 7. "Susan brought with her, to Casterbridge, all the forces which would ultimately destroy Henchard." Do you think that Susan arrived as a retribution for Henchard? Discuss.

Ans. *Henchard* was at the zenith of his importance and greatness when *Susan* came to Casterbridge. Just then he was the mayor of the town, and held many other honorary offices. He was the richest citizen, who had interests in all trading concerns, and departments in and around Casterbridge. People respected him for his honesty and hard work.

But the tide began to turn (قسمت پلٹا کھا نے لگی) against him as soon as *Susan* came to Casterbridge. In the first place we learn that there was a strong resentment

amongst the people against *Henchard* because he had supplied bad corn to them. That resentment came to the surface at the dinner at the King's Arm, just when *Susan* reached the place. People openly accused *Henchard* with having supplied them with bad corn. He managed to fight back, and by a show of dignity silenced them for a while, but it was clear that he would not be able to do so for long. Moreover the respect which he commanded amongst them for a long time had passed away.

Just at that time *Farfrae* went to Casterbridge. His arrival appeared to be a boon (نعمت) for the Mayor, because it appeared as if through him he was going to regain his old credit, and the respect which he once commanded. His bad wheat was going to be cured and would become good for human consumption. But we learn later on that he proved to be a strong element in bringing about the complete destruction and fall of *Henchard*, if not directly, at least indirectly.

Susan brought with her *Elizabeth-Jane*, the daughter of *Newson*, whom she passed as *Henchard's* daughter. It was evident that she would ultimately cause the ruin of the man who had once betrayed her mother. In the beginning she appeared to be a source of strength and happiness for *Henchard*, who very much wanted to have a child. But in the end it was she and she alone who caused his death, and made life unbearable fot him, because he loved her too much, and could not bear life when he lost favour with her.

It is therefore clear that *Susan* proved to be a power who had come as a retribution for the wild and fiery *Henchard*.

Q. 8. Henchard and Farfrae have been described as just the opposites of each other. Comment.

Ans. *Henchard* is an energetic, strong-willed and active man who takes life seriously, where as *Farfrae* is just the opposite. He is a happy-go-lucky man, very wise, but not

so heavily built, and not very serious about his sentiments, and emotions.

Henchard is not educated, he works by the rule of the thumb, (تجربہ کے زور پر) and manages his business purely by his extra energy. *Farfrae*, on the other hand, shows his scientific knowledge in everything he does. When he comes to Casterbridge he wins the love and appreciation of *Henchard* by showing him how bad corn can be cured and made suitable for human consumption. This is something scientific which the other man did not know much about. *Farfrae* ordered a new machine for sowing, and *Henchard* derided (مذاق اُڑایا) him for it in the presence of *Lucetta* and *Elizabeth*. *Henchard's* business was set right and improved by the industry of *Farfrae*. He managed to clear the confusion in accounts which *Henchard's* inability to understand figures had brought in. *Henchard* liked it but sometimes felt that *Farfrae* was too bookish to be as dashing a youngman as *Henchard* would like him to be.

Henchard is physically stronger than *Farfrae*, but in mental capacity he is far below him. We find that when *Henchard* failed to defeat his adversary (مخالف) in business competition or rivalry in love he decided to fight with him. This was his strong point, and he always took pride in it. On the other hand he did not have policy enough to realise that by marrying *Elizabeth*, *Farfrae* would be won over to his side for good. *Farfrae* always guided his domestic life (گھریلو زندگی) with a view to his future life. When he married *Lucetta* he definitely had an eye to her money, and when he married *Elizabeth* later on he remembered that she was a good house-keeper, and wise little woman.

Henchard always acted impulsively, and in the heat of his feelings he forgot all the directions of reason. His conduct in connection with *Lucetta* shows that *Farfrae* on the other hand had full control of his feelings and emo-

tions. He could feel for Scotland and sing for that country, b-' that did not mean that he would waste his time and money to visit his country. Similarly his love was governed and controlled by other factors. He loved *Elizabeth* but as soon as he received a letter from *Henchard* saying that he should not see his daughter, he made it a point not to see her. He knew that that would be unwise policy. When he earned some money and *Henchard* withdrew his objection *Farfrae* went to see her once again. *Lucetta* attracted him when they met for the first time and he decided to marry her. But it cannot be said that he did not weigh the fact that she was a rich woman and marrying her would relieve him of the burden of earning his own bread.

Henchard's high strung emotions led him astray when in an attempt to starve *Farfrae* out of Casterbridge he began to buy grain at high prices, which could well be termed desperate. *Farfrae* on the other hand took no notice of his dealings, and kept himself cool, so that he bought only what he wanted, and when he wanted. Even after his marriage with *Lucetta, Farfrae* did not feel deeply resentful of *Henchard's* past conduct, although he realized that he was also in the race for the hand of the woman he loved. One cannot forget how considerate he was when he let *Lucetta* and *Henchard* go ahead on their way back to Casterbridge, although he had married the woman only two days previously, simply because he thought that if at that time *Lucetta* was very loving towards him, it would hurt the feelings of *Henchard* who had saved her life only a very short time before.

Henchard was a proud man. He took every insult to heart, and reacted to it very violently. He refused to take back his purse and watch which the creditors left him. He went and sold it to pay off one of his poorer creditors. He refused to accept any kindness whatsoever from *Frafrae* or *Lucetta*, and the cold treatment of *Elizabeth* after her marriage killed him. *Farfrae* was on the other hand too wise to take notice of little things. When *Henchard* refused to talk to him, he did not take notice of it and appeared

to be prepared to resume friendly relations with the other man whenever there was some indication to that effect from his side. He heard people talking about the grudge which *Henchard* harboured against him, but he did not sufficiently upset to hate the man. On the other hand he gave him a job, and in the end contributed to get him set up in a shop. He married *Elizabeth* notwithstanding the fact that at that time she was supposed to be the daughter of *Henchard*.

Henchard was outwardly very stern (سخت طبیعت شخص) but he was in fact a kind hearted man. He ill treated *Whittle* but helped his mother with coals and snuff because she was very poor. *Farfrae* was nice to people, and respected their dignity, but he got more work out of them and paid them less. He was a true business man. It is rather strange to see him contributing money to set *Henchard* up in the seed shop. It is therefore quite clear that *Farfrae* and *Henchard* were the reverse of each other. The circumstances and conditions which brought one to the top, lowered the other to the greatest depth of degradation.

Q. 9. How does Casterbridge differ from other towns set up in the country-side?

Ans. Casterbridge has been described as the complement of the rural life around it and not its urban opposite. As a matter of fact most of the towns set up in the country-side differ completely from the life around them. There is nothing common between the two. The town is urban (شہری) in its outlook, its way of life, and its business. The village folk living in the country-side are lost when they visit it. They do not understand it, the life in it, and the way the people live in it. This is particularly true about industrial towns. But not so Casterbridge.

In Casterbridge the life of the people was very near to the life of the village around it. The people of Casterbridge mostly traded in corn. Therefore their income, their business and their way of life was closely connected

with the villagers. If there were good rains, the farmer as well as the corn merchant made money. if there were no rains they were all badly effected. When anything went wrong with the harvesting or sowing of crops, the villagers as well as the professional men in the town talked about it with equally strong feelings. Thus there was a community of interest between them.

The situation of Casterbridge also had a strong effect in moulding the life of the town, and connecting it with the people in the villages around it. There was no sharp division between the country and the town. The fields began just where the town came to an end. Rather the streets and the fields were somewhere so near each other that one could step across.

Casterbridge was not an industrial town. Therefore high finance or big industrialists did not take much interest in it. The rich commercial people were not sufficiently above the working class to bring about the class consciousness which comes with great differences between economic position of the people. Moreover it was a backward little town, very far away from the busy city centres. The people who lived in Casterbridge were not fond of going out and there was very little reason for people from outside to come there. Therefore they did not know enough about the world to make changes in their own life. They were happy in the agricultural and simple setting in which they had lived, and continued to do so. The gross ignorance which they betrayed about Scotland while talking to Farfrae clearly showed that those people were incapable of going far, or learning much.

Q. 10. What was the cause and development of the rivalry between Henchard and Farfrae? How did it end and why?

Ans. *Henchard* and *Farfrae* were very good friends in the beginning, but by and by they began to develop differences The first open and real conflict came when one day *Henchard* warned *Whittle* to be in time for work

the next morning. The man was an inveterate late comer (جو دیر سے آنے کا عادی ہو) and could not help coming late even the next morning. *Henchard* was angry with him and told him that if he did so in future, he would chastise (وہ آسے پیٹے گا) him. It so happened that *Whittle* was late even the next morning. When *Henchard* learnt about his non appearance in time, he went to his house, made him get out of his bed, and walked him to the yard without breeches. As soon as *Whittle* reached the yard and *Farfrae* saw the disgraceful condition in which he had come, he ordered him to go back and put on his breeches. In the meantime *Henchard* arrived, and resisted that direction of *Farfrae*, he wanted the poor labourer to go on his work without breeches so that he might learn a lesson from it and be in time in future. *Farfrae* told *Henchard* that as manager he would not let that disgraceful thing happen, and that if the other man insisted he would quit the job.

Henchard gave way at the time, but he felt that *Farfrae* had stood up to him like that because he knew his secret—about Susan, and was taking advantage of it. From then onwards whenever some one asked him for orders he sent the person to *Farfrae* with the remark that he was the boss there.

In the meantime *Henchard* learnt from different people that *Farfrae* was becoming more and more popular in the town. Merchants and others had more confidence in the judgement of *Farfrae* than that of *Henchard*, therefore when some one wanted to consult an associate he would go to *Farfrae* rather than to *Henchard*, who was in days gone by considered to be an authority on everything concerning the corn trade. This pinched *Henchard*. One day a neighbouring farmer's widow wanted to get her hay evaluated (بھوسے کی قیمت ڈلوانا) and she called *Farfrae* rather than *Henchard*. On making inquiries he found that *Farfrae* was liked better because he was nice to people and respected their feelings whereas he (*Henchard*) did not.

The differences which were quite serious by now were

resolved when *Henchard* realized that he had been rather unjust to *Farfrae* in accusing him of being harsh to him. But a little while later on things took another turn. A national day was to be celebrated. *Henchard* told the council of the town that as Mayor he would arrange the celebrations on that day with his own money. The function he arranged was a sports competition outside the town, and the tea was to be served afterwards free of cost to all those who attended. *Farfrae* on the other hand arranged a ball in the walks near the city, where the entry was to be by tickets. *Henchard* felt sure that the entertainment arranged by *Farfrae* would fail because people would not like to pay for tickets. But on the day fixed he was disappointed to find that his entertainment was an absolute failure whereas that of *Farfrae* was successful. People told him that his junior had beaten him and that if he went on like that he would one day become the mayor of the town. *Henchard* was so angry that he dismissed *Farfrae* there and then.

Henchard had hoped that on his dismissal the young Scotchman would leave the town, but he was disappointed when he learnt that he had decided to set up an independent business of his own. *Henchard*, in his great unwisdom decided to starve out *Farfrae*, and therefore began a cut-throat competition with the youngman. The competition forced *Farfrae* to come out openly against his former master.

In the meantime *Lucetta* arrived in town and informed *Henchard* that she had shifted to Casterbridge to marry him. *Henchard* felt that she was already in his pocket, therefore he did not go all the way to court her at once. *Farfrae* happened to go to see *Elizabeth* at *Lucetta's* house, the former was absent so he sat down with the latter for a short while *Lucetta* fell in love with him. So when *Henchard* called, she refused to see him. After a while *Henchard* began to suspect that there was a rival in the picture, and that that must be *Farfrae*. Rivalry in love was thus added to rivalry in business. *Farfrae* was not conscious of all that was passing through the mind of *Henchard*, and now knowing his relations with *Lucetta* he

did not feel as jealous of him as the other man did.

The rivalry came to an end only when not only had *Henchard* become a bankrupt, but *Lucetta*, had also died. *Henchard* came to know that *Frafrae* was courting *Elizabeth* who was then living with him, and whom he loved very much. He adjusted his mind to accepting the position as it was and therefore he did not object to the marriage. Moreover he would have quietly gone to live in *Farfrae's* house, after his marriage with *Lucetta*, had the appearance of *Newson* not changed the situation considerably and made it impossible for him to take that step.

Question. 11 Describe the incident which disgraced Able Whittle, and brought about a break between Henchard and Farfrae. What was its effect on the story ?

Ans. *Able Whittle* was a poor labourer. Sleep was his weakness. He could not get out of his bed unless some one woke him up. Usually his friends used to do that for him but when they failed, he used to get late for work. One day *Henchard* found that he was being consistently late for some time. He warned him to be in time on the following morning. But he was late even on that day. This infuriated (بہت غصہ چڑھایا) *Henchard* and he warned him for the last time, threatening to come for him if he did not reach the yard in time on the following morning.

By chance *Able Whittle* was late even on that morning. When *Henchard* came to know that he had not arrived in the yard in time, he went to his house. *Whittle* was sleeping. He woke him up, and ordered him to go with him. He did not let him put on his breeches. Thus *Whittle* reached the yard without his breeches on. *Farfrae* was there. He told him to go back and put them on. *Whittle* was going back when *Henchard* arrived there and challenged that order.

There was an argument (بحث) between *Henchard* and *Farfrae*. *Henchard* thought that he was justified in sending him without his breaches because if he was so humiliated

(ذلیل کیا جانا) he would not come late in the future. On the other hand *Farfrae* felt that it was lowering human dignity by doing a thing like that. He told *Henchard* quite plainly that if *Able* was to go without his breeches, he would resign his job and go away. *Henchard* was cowed down (ڈر گیا) by that threat. He allowed *Whittle* to go home so that he might put on his breeches, and quite naturally *Whittle* was very thankful to him for that kindness.

This happening played a very decisive role in the story. From then onwards an enmity began to take shape between *Henchard* and *Farfrae*. *Henchard* was a hot-headed (غصہ والا) and passionate (جذباتی) man. He thought that he had been insulted and humiliated by *Farfrae*. He could not think of any reason other than the fact that *Farfrae* knew his secret and thought that he could insult him with impunity because he knew the story of his life and could expose him. This made him even more bitter, because he began to think that *Farfrae* was a very mean man, who would take advantage of a secret conveyed to him as a friend. This feeling influenced the conduct of *Henchard* throughout the story, and happen what might he could not regain the old familiarity and friendship with *Farfrae*.

This incident brought out clearly the difference between *Henchard* and *Farfrae*. *Henchard*, though kind to the mother of *Whittle* proved too harsh for him. In the words of *Whittle* he would have committed suicide if he had been sent out to work like that. This lack of respect for the dignity of other people marks *Henchard* as rich savage, whose money could not give him what comes only of education and culture. It also brings out the enlightened and humanitarian (انسانی ہمدردی والا) attitude of *Farfrae*. He was a modern educated man and therefore respected human dignity even in the people of the lowest kind. That is why when he became the master, people respected him and worked for him even at disadvantageous terms.

Question. 12. How did Henchard learn about the paternity of Elizabeth ? How did he react to the information ?

Answer. *Henchard* believed that *Elizabeth* was his daughter. Her name, her age, and the fact that *Susan* suggested to him by her conduct that she was his daughter was sufficient for him to think like that. During the life of *Susan* he tried to get *Elizabeth's* name changed to his own, but the girl resisted it on the suggestion of *Susan*. *Henchard* did not want her to know the circumstances of his past life, and *Susan* had gone to live with him, therefore he kept quiet about the matter.

After a while *Susan* died. *Henchard* thought that the time had come when he should claim *Elizabeth* as his daughter in all seriousness, and openly too. One evening he told her about their past, and informed her that she was his daughter and not that of *Newson*. Moreover he told her the reason why they had kept the secret so long. At first *Elizabeth* was much disappointed but by thinking over the matter, she soon realised that from the events of the past and the conduct of her mother in several matters, it could be inferred (یہ نتیجہ نکالا گیا) that *Henchard* was telling the truth. But *Henchard* wanted to be definite and told her that he would bring her documentary proof of his claim.

He went to his room and began to look for it in his papers. While doing so he came across a letter from *Susan*. He thought that that must be another foolish expression of the woman's foolish ideas, and finding the letter open he began to read it, in spite of the fact that *Susan* had directed that it should be opened only after the marriage of *Elizabeth*. What he found there baffled (بالکل حیران ہو گیا) him completely. *Susan* had clearly lied to him about *Elizabeth*, and that their daughter had in fact died, and the one who lived with them was the daughter of *Newson*. She had misled him in the interest of the girl, and she thought that if he could do her a terrible harm, she could also expect to be compensated by him by looking after her daughter.

This was a terrible news for *Henchard*. He had wished all along to claim *Elizabeth* as his daughter, and had finally managed to do so. It was very painful for him to admit his wrong doing before the girl, but he accepted the humiliation (بے عزتی) for the pleasure of being able to call her his own daughter and to give her his own name, and just when he had announced the change of name in the press, and had made the girl think him to be her father such a blow had been given to him. He was too proud by nature, to rescind the position (اس بات سے واپس ہونا) which he had taken. He therefore decided to let the matter rest there.

Elizabeth now began to call him father. She became more loving and affectionate than she had hitherto been. But the more affection she showed, the more *Henchard* hated her. It pinched him that she had been planted on him by a trick played by *Susan*. At last life became so unbearable for *Elizabeth* that she left him, and went to live with *Lucetta* as her housekeeper and companion.

Question. 13. What were the relations between Lucetta and Henchard? How did she try to marry him after coming to Casterbridge, and how her attempt fared?

Answer. *Lucetta* and *Henchard* had met at Jersey in the days when *Henchard* had no knowledge of the whereabouts of *Susan*, and thought that he was almost a widower. Once during his visit to that city he fell seriously ill and *Lucetta* nursed (اس کی تیمارداری کی) him. She fell in love with him, and behaved so carelessly in displaying her passion that a scandle cropped up (بدنامی ہو گئی). *Henchard* was an honourable man. He told her all about his previous marriage, and keeping back only some very damaging facts, informed her about his separation with his wife. He warned her that she might come back at some future date. As *Lucetta* did not mind that, he promised to marry her.

Just when the preparations for marriage with *Lucetta* were going ahead, *Susan* went to Casterbridge. This changed the situation entirely. Under English Law *Henchard* could not marry *Lucetta* when his first wife was living. He informed her about the state of things and sent her some money as a compensation for her loss of reputation. *Lucetta* behaved very sensibly and did not create any trouble at all. Their relations came to an end for the time being.

One of *Lucetta's* rich relations died, and left her considerable property, on which she could set herself up comfortably (جس پر وہ آرام دہ زندگی گزار سکتی تھی). *Susan* died, and *Lucetta* came to know about the event. She thought that that was a good opportunity for her to regain her reputation by marrying *Henchard*. She, therefore, rented a house in Casterbridge, and came to live there. She wrote to *Henchard* to tell him about her change of abode (گھر کی تبدیلی), and that she had done so to be near him so that they might get married as soon as possible, because the death of *Susan* had removed the only obstacle there was to that event.

Henchard was also in a good mood for the marriage. But when he went to see her, the servant did not admit him, thinking that it was too late to do so. This made *Henchard* very angry. He felt that *Lucetta* was taking airs (اترا رہی ہے), and knowing her previous attitude and helpless position he decided to bring her down by behaving as if he did not care much for her. He did not call for many days. *Lucetta* waited anxiously for him every day but was disappointed.

One day *Farfrae* came to *Lucetta's* house to see *Elizabeth* but she was not at home. *Lucetta* asked him to sit down. They talked for while and she was so much attracted by him that she fell in love with him From onwards she became more and more indifferent towards *Henchard*. She tried her best to keep him away, and when he called she

usually did not let him be admitted. This caused great heart-burning to *Henchard*. At last he came to know that she was going to marry *Farfrae*. With his peculiar haste, and passion, he stepped in, and made her give a promise that she would not marry any one but him. He threatened to expose her if she refused. Finding that she had no way open to her but submit, she made the promise in the presence of *Elizabeth* and then fainted.

From then onwards she was afraid that *Henchard* might expose her in a fit of jealousy. She therefore went and married her lover quietly at Port-Bredy. *Henchard* was very much upset when he learnt about that happening. He at one time thought of ruining their marriage by exposing her before *Farfrae*, but then dropped the idea. He could not ruin the happiness of two people in cold blood.

Question. 14. Give a brief survey of the relations of Elizabeth Jane and Farfrae from the beginning of the story to the end.

Answer. *Elizabeth-Jane* had grown into womanhood quite early in life. Therefore when she went to Casterbridge she was almost a woman. *Farfrae* liked her from the very beginning, and it can well be said that he had fallen in love with her. *Elizabeth* also liked him a lot. One day she took up a sheet of paper and wrote, "my dear *Elizabeth-Jane*," on it just as *Farfrae* would write it, and that gave her so much pleasure that she blushed. She changed her room from the one which opened towards the street to the one which opened towards the yard because in those days *Farfrae* was the manager of *Henchard* and she could keep an eye on him from her window. When *Farfrae* left the job, she shifted back to the front room because from there she could occasionally steel a glance of the man, as he passed through the street below.

Both the young people felt strongly for each other, but they never manifested (ظاہر کرنا) their feelings to each other. *Susan Henchard* sent them to a barn at a distance from the noise and confusion of *Henchard's* barn, so they

might express their love for each other in the quiet of the lonely place. But it so happened that in spite of the opportunity they kept their lips sealed.

On the day *Farfrae* was dismissed by *Henchard*, he walked with *Elizabeth* to her house. On the way he told her that he would like to ask her a question but could not because his circumstances did not permit him to do so. It is clear that the question was no other than a proposal which would have liked to make, but knowing that in his straitened financial circumstances he could not burden himself with a marriage he preferred to keep quiet. Moreover at that time *Henchard* would not have allowed him to marry her. This is the nearest they came to a romance, and it was particularly pathetic (افسوس نا ک) because soon after *Farfrae* announced that he would soon be going away from Casterbridge because he had been dismissed from his job.

Elizabeth did not forget her lover when *Henchard* forbade her to have anything to do with him. All communications between them were stopped, and they were not allowed to meet each other. *Farfrae* did not make any secret attempt to contact *Elizabeth* because he knew that it would be improper to do so at the time. He could not marry her just then and anything other than marriage was too low to be expected of a man like *Farfrae*.

Then came the worst period of their lives when their love was over-shadowed by other things. *Farfrae* received a note from *Henchard* telling him that he could very well court *Elizabeth*. Just then *Farfrae* made some money in a business transaction, and felt that he could shoulder the responsibility of marriage. He therefore went to see *Elizabeth*, and found that she was at High Place Hall. He went there, so strong was her passion for her at the time. He was admitted into the sitting room where he met *Lucetta*. *Elizabeth* was not there, and the two began to talk. *Farfrae* soon fell in love with *Lucetta*, and they were married. During this period *Elizabeth* felt that *Farfrae* had changed completely. He ignored her as much as

possible, and there was not even a momentary revival (ایک لمحہ کے لئے دوبارہ ابھر آنا) of their past feelings.

After the death of *Lucetta Farfrae* was disillusioned (اس کی غلط فہمی دور ہو گئی). He realized that in spite of outward glitter (ظاہری چمک دمک) *Lucetta* was not comparable with *Elizabeth*. He began to court *Elizabeth* once again. She was not unwilling, and they were soon married. They lived a happy life thereafter.

Question. 15 What new complications were raised by the death of Susan Henchard? How did they end?

Answer. *Susan Henchard* was a harmless little woman. When she returned to her husband he married her because he felt that he owed her a decent and comfortable old age after the wrong that he had done her in youth. But this decision was not a very easy one for *Henchard*. During her absence, he had been going to Jersey in the course of his business. On one such trip he fell ill, and *Lucetta*, an orphan daughter of an ex-army officer, looked after him. They fell in love with each other, and due to the indiscretions (غلطیاں) of the woman, there was a scandal.

Henchard realized that he had wronged her in so far as she had lost her repuation on account of him. He therefore told her all about his past including the fact that he had been separated from his wife for ninteen years and he thought that she must have died, but that there was always the danger of her returning to him at the wrong time. She did not mind that and decided to marry him. Of course *Henchard* had not told her that he had sold *Susan*, he had only said that there had been separation between them.

Susan brought *Elizabeth-Jane* with her. This *Elizabeth-Jane* was the daughter of *Newson*, but because she had the same name as the daughter of *Henchard* whom she had carried away with her when she left him, therefore she

decided to play a little trick on *Henchard*, and kept the paternity of this girl a secret. *Henchard thought* that she was his daughter and showered his love and affection on her.

Things went on normally till *Susan* died. Just before her death she wrote a letter to *Henchard* with the direction that it should be read only after the marriage of *Elizabeth*. In this letter she explained to him that she had played a trick on him about the paternity of the girl. She hoped that by the time he would read that letter, *Elizabeth* would be well settled in her house, and therefore the letter would not do much harm to anyone, and would quietly make things clear to them. But unfortunately after her death, *Henchard* could not resist telling *Elizabeth* that he has her father. To prove this assertion (دعویٰ) he decided to look into his papers for some documantry evidence (تحریری ثبوت) of the fact. He happened to find that letter in the pile of his documents, and read it. He was shocked to find that the girl on whom he had been showering love and affection and whom he liked so much was not his daughter.

This was the first complication which arose out of the death of *Susan*. *Henchard* began to hate *Elizabeth*, who had by then come to believe that she was his daughter. This lead to her leaving his house, and then at a latter stage returning to him when he suddenly turned to this much neglected girl for love. When, because of her love he began to live a normal life, *Newson* arrived to grab her away from him. Now had *Henchard* not misbehaved towards the girl after the death of *Susan*, *Elizabeth* would have continued to love him even after she learnt that she was not his daughter, but with all those experiences, and the feeling that he had deceived her and her father, she did not find any warmth for him in her heart. This killed the unfortunate *Henchard*.

The other complication born out of the death of *Susan* was the return of *Lucetta*. *Lucetta* had been left some money by her rich relatives. When she learnt about the death of

Susan she decided to wash off the stain on her character by marrying *Henchard*. With that object in view, she went to live in Casterbridge. She wrote to tell *Henchard* that she was in town, and asked him to come and see her. *Henchard* was just then feeling very lonely, and down. He felt happy that he would be able to have some one to call his own. He went to see her but circumstances so conspired that he could not see her, and decided to keep away so as to tell *Lucetta* he was not going to be quailed (ڈر جانا - دب جانا) by her money. In the meantime *Farfrae* appeared on the scene and *Lucetta* fell in love with him. *Henchard* did whatever he could to attract her attention but by then it was too late, and he had lost the opportunity of winning. This was a complete defeat for *Henchard*. He lost not only a battle in the field of love but also in the field of business. Had he been able to marry *Lucetta* he would have been able to face his creditors (قرض خواہوں کا سامنا کرنا) and would not have become bankrupt (دیوالیہ). But with her marriage, he became desperate and could not ward of bankruptcy.

It can well be said that if *Lucetta* had not appeared on the scene *Henchard* would not have felt so much inimical towards *Farfrae* as to ruin himself in his enthusiasm (جوش) to beat him. The rivalry (رقابت) in business and love combined together to make him desperate in the corn trade. In this sense, too, the complication which led to his complete fall was caused by the death of *Susan*.

Q. 16. Why did Lucetta take Elizabeth-Jane to her house, and why did she keep her there? Was there any change of motives?

Ans. *Lucetta* had come to Casterbridge in order to give an opportunity to *Henchard* to woo and marry her. She had written to inform him about it and felt sure that he would not make any delay in the matter. Just then, to be sure about the death of *Susan Henchard*, she went to

see her grave in the church yard. There she met *Elizabeth-Jane*. *Lucetta* believed that *Elizabeth* was the real daughter of *Henchard* and could not understand any reason why she should be out of favour with her father. She thought that it was a temporary difference of opinion between her and her father, which would be resolved in good time.

Lucetta being a clever woman wanted to impress *Henchard* with her liking for *Elizabeth* so that he might think that his marriage with *Lucetta* would not in any way affect the future life or comfort of *Elizabeth*. Moreover she thought that if *Elizabeth* was living with her it would be a good excuse for *Henchard* to visit her quite often on the excuse of seeing his daughter. Thus there would be no further scandal about the visits of the mayor to her house.

Lucetta was astonished about the non-appearance of *Henchard* at her house, after *Elizabeth* moved to it. She began to think that *Elizabeth* was the cause of it all. On making inquiries from the girl she found that she and her father were really on such bad terms that he would not go to the place where she was staying. This troubled her not a little. One day, she sent *Elizabeth* away for the day, and wrote to *Henchard* asking him to come to see her. Had things gone on smoothly she would definitely have thrown *Elizabeth* out of her house. But, instead of *Henchard*, *Farfrae* called on her. He wanted to see *Elizabeth*.

Lucetta and *Farfrae* talked for a while, and they began to take more and more interest in each other, till they fell in love. When *Farfrae* went away, *Lucetta* began to think of keeping *Henchard* away from her house, and in this connection thought of *Elizabeth* as a good watch dog, because she believed that so long as she was there, *Henchard* would not call. Thus from then onwards the motives of *Lucetta* for retaining *Elizabeth* had changed completely though her conduct remained consistent.

Q. 17. Hardy makes too great a use of coincidences to be probable. Discuss referring to some of the important coincidences of the novel.

Ans. Hardy's plots depend on coincidences of an extraordinary nature. Things sometimes happen so strangely as if they had been pre-planned by the writer to happen like that. This makes them somewhat improbable because in life things do not usually have an exact pattern. They go on happening in different patterns and manners, and change their general scheme in the context of the surrounding circumstances.

In the *Mayor of Casterbridge*, we have some very strange coincidences which mould the story, and yet for which there is no explanation except that they just happen like that. That first and the most astonishing coincidence is the arrival of *Farfrae* in Casterbridge just at the time when *Henchard* had been accused by tradesmen of having supplied them bad corn. *Farfrae* was just in time to listen to those remark, and he sent in a little chit to enlighten the Mayor about what could be done in the matter. In the first place his visit to Casterbridge cannot be explained because there was no reason for his going there at all, and then the adjustment of time is far beyond anything one can find in life. Had the youngman not appeared just then the life of *Henchard* and others in the story would have been absolutely different.

The second very strange coincidence is the meeting between *Lucetta* and *Farfrae*. Many things combined to make that meeting possible. In the first place the sudden quick profits which the youngman made it possible for him to think of marriage. Secondly, just on that day *Lucetta* had sent *Elizabeth* away for shopping so that *Henchard* might call in her absence. Thirdly, she had ordered her servants to show in the gentleman, who would call, without announcing him. Had this last instruction not been given *Farfrae* would have been told at the door that *Miss Henchard* was out, and he would have gone his way. And lastly the fact that just then *Henchard* had kept *Lucetta* waiting for such a long time that she was getting tired of him.

All these things, happening at the same time brought

the two persons together, and that changed the life of *Henchard* as well as *Farfrae*. Had that not happened, *Farfrae* would have married *Elizabeth* and *Henchard* would have married *Lucetta*, and things would have moved on rather smoothly for them all.

There are many other minor coincidences like the arrival of *Newson* at Peter's Finger just at the right time to contribute (چندہ دینا) a guinea for the preparation for the Skimmington-ride, which killed *Lucetta*, and secured the happiness of his own daughter. All those things appear to be rather improbable, and give one a feeling that they had been pre-planned by the writer, which make the story appear slightly improbable.

Q. 18 Why did Lucetta not marry Henchard? Do you find any reasons which might justify her conduct?

Ans. *Lucetta* was at one time in love with *Henchard*, and she behaved with so much indiscretion (بے عقلی) that there was a scandal. *Henchard* realized that she had lost her reputation on account of him, and decided to marry her. He, in the meantime, informed her that he had separated from his wife and that there was a very slight likelihood of her coming back at the wrong time. *Lucetta* did not bother herself about it, and showed willingness to go ahead with the marriage, in spite of the risk involved.

Susan appeared on the scene just when the preparations were going ahead for the marriage. *Henchard* thought that *Susan* had been so much ill-treated by him that she deserved his sympathy more than any one else. Moreover during the subsistence of their marriage he could not contract a second marriage. Therefore he wrote to inform *Lucetta* what had happened to destroy their plans of marriage and sent her some money as compensation for her loss of reputation. The matter was closed with that. *Lucetta's* feelings for him became cold, and their love died away.

Later on *Lucetta* became rich, and *Susan* died. So *Lucetta* decided that she should marry *Henchard* to wash off the blot on her reputation. She went to *Casterbridge*, not because she loved *Henchard* but because she thought it her moral duty to go there and to marry him.

At *Casterbridge* things did not happen as she expected. *Henchard* made an inordinate delay (بہت زیادہ دیر کی) in coming to her in reply to a call from her. She had become a rich woman, and therefore thought that when she sent such a call she could except him to make all hurry to be by her side. Just at the time when he was most disappointed and angry with *Henchard*, *Farfrae* called. She liked the youngman, and fell in love with him. From then onwards *Henchard* could not create any impression on her whatever he did because she was already in love.

At last *Henchard* came to know about his rival, and also that *Lucetta* had engaged herself to him. He made a desperate bid to make her rescind that promise (وعدہ واپس لینا). He went to her, threatened her with exposure and made her give him a promise that she would not marry anyone but him. She gave the promise in extreme mental anguish, so much so that she fainted immediately after giving it.

She might have stuck to that promise but things happened which made her change her mind. Just then the furmity woman appeared in *Casterbridge*, and humiliated *Henchard* in the Court room by narrating the story of the sale of his wife. This was a great scandal. *Lucetta* could not but be influenced by it. She thought that it would be very dangerous to marry such a violent and undisciplined man. May be this was just an excuse, but it too must have played an important part in the decision which she made to marry *Farfrae* in secret. Thus we find that whatever might he said on moral ground, *Lucetta*, had reasons for not marrying *Henchard* after all that had happened between them.

Q. 19. What part does Jopp play in The Mayor of Casterbridge ?

Ans. *Jopp* appears for the first time in the novel when *Henchard* advertised for a manager, and he applied for the job. *Henchard* almost accepted him and told him to call on a particular day: But in the meantime *Henchard* came across *Farfrae*. He found the youngman to be a better and more suitable man for the office, and gave the appointment to him. When *Jopp* called on the appointed day he was told that the office had already been filled.

We do not hear anything about the man for a long time after that. At last when business rivalry between *Henchard* and *Farfrae* was at its zenith, the former called him and appointed him his foreman. *Henchard* did so because he knew that Jopp had reason to hate *Farfrae* as he was the man who had earlier cost him his job. *Jopp* however proved himself incapable of running the show for *Henchard*. He did not make any decisions, on the other hand he told the master to do whatever he thought fit, although *Henchard* was just then acting absolutely. This brought about the fall of *Henchard*, although we know that a word from *Jopp* at the right time would have saved him from all those losses. **Hardy** appears to have brought in *Jopp* at this stage to make him avenge the haughty and unfeeling behaviour of *Henchard* towards him in the earlier part of the story.

Jopp was ultimately dismissed by *Henchard* in the market place, because by then he had suffered immense losses and he felt that the other man was more a burden than an

asset. This is later on balanced by the fact that *Henchard* had to go and live with him after he became bankrupt.

Hardy uses *Jopp* for punishing *Farfrae* and *Lucetta* also. It appears as if he was to be the punishing angel of the novel. He was asked by *Henchard* to carry a parcel to *Lucetta*. He smelt a rat and looked through it. He found that it contained *Lucetta's* letters to *Henchard*. He bore a grudge to the woman because she had refused to speak to her husband for him. Therefore he read those letters to his friends at the Peter's Finger, and they decided to have a Skimmington-ride. This killed *Lucetta* and humiliated *Farfrae*. Thus we find that in some respects *Jopp* played a very important role in the novel though he appeared in it on very few occasions.

Q. 20. What is a skimmington-ride? Why is it carried on? How did it effect the story of The Mayor of Casterbridge?

Ans. In some of the old and far removed villages of England there was a custom that if some one was unfaithful to his or her spouse the local people humiliated the person by carrying out a procession in which his effigy and the effigy of his or her lover were tied back to back and put on a donkey. They were then carried in a procession through the streets of the town, and were particularly taken to the house of the accused persons. This was the way of those people for stamping out social evil, and moral levity by punishing and shaming the guilty.

In **The Mayor of Casterbridge**, *Jopp* told the people about the correspondence (خط و کتابت) of *Lucetta* with

Henchard before her marriage to *Farfrae*, and they decided to shame her for her conduct. They took a procession, and carried the effigies of *Lucetta* and *Henchard* on a donkey. This procession went up to the house of *Farfrae*. *Lucetta* heard the din and noise and went out to see what it was about. From the description of the effigies that a maid-servant was giving to another, she learnt that the skimmington was being done to shame her. She became so desperate that she went on to the balcony, and looked out. She recognised her figure on the donkey. This gave her a deep shock, because she thought that when *Farfrae* would learn about it, and the scandal that it as likely to cause, he would not love her any more.

She came back to the room and fell unconscious in an epileptic fit (مرگی کا دورہ). She was with child, and the fit proved fatal (مہلک ثابت ہوا). She died early on the next morning. This happening brought about a great change in the course of events in the novel. It softened *Henchard* because the sharp pain, which he felt when he thought of *Farfrae* as the happy husband of the woman whom he loved was gone. It also sobered *Farfrae*, and after a while he began to think of marrying *Elizabeth*. Thus the happiness which *Elizabeth* had lost came back to her and she became *Mrs. Farfrae*.

EXPLANATIONS WITH REFERENCE

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Explain the following passages with reference to the context.

'You must make allowances for the accidents of a large business,' he said. 'You must bear in mind that the weather just at the harvest of that corn was worse than we have known it for years. However, I have mended my arrangements on account o't. I have found my business too large to be well looked after by myself alone, I have advertised for a thorough good man as manager of the corn department. When I've got him you will find these mistakes will no longer occur—matters will be better looked into.'

Reference. The lines have been taken from *The Mayor of Casterbridge* a novel by **Thomas Hardy.**

Context. The lines occur in the early part of the novel. *Henchard* had become the mayor and leading corn merchant of *Casterbridge.* He was presiding on a dinner at the *King's Arms* when some one raised the question of bad corn which he had supplied to the local bakers at that time. This was a scandal and the mayor could not help replying to it.

Explanation. In these lines the mayor tells the people that he had not supplied the bad corn deliberately. He had a large business and in the course of business that mistake was made. He explained that the corn had gone bad because at the time of harvest the weather was more than usually bad. He further told them that he had changed his business arrangements so that such a mistake might never be made in future. Coming to the conclusion that he could not run that big business all alone, he had advertised for a manager who might run the corn department for him and he hoped that when he had found one such a thing would never be repeated. But when the

people wanted to know what he would do about the bad wheat that he had already supplied to them, he did not make any commitment because he thought that that wheat could not be made fit for human consumption. These remarks were heard by *Farfrae* who had just then arrived in town, and he sent a note to *Henchard* to tell him that the bad corn could be cured. This led to his being engaged by *Henchard*, and the consequent development of the story.

'Tis recorded in history that we rebelled against the King one or two hundred years ago, in the time of the Romans, and that lots of us was hanged on Gallows Hill, and quartered, and our different jints sent about the country like butcher's meat; and for my part I can well believe it.'

Reference. The lines have been taken from *The Mayor of Casterbridge*, a novel by **Thomas Hardy**.

Context. *Farfrae* went to the hall of the Three Mariners, and sang songs for the company present. They appreciated the songs and were very much impressed by his personality. In reply to some questions *Farfrae* told them that he was going to leave Casterbridge the next morning, at which some of the worthies present there began to pass adverse comment on their town. *Buzzford* is talking in the lines given above.

Explanation. *Buzzford* tells them that their town was really a very rotten place which he did not like at all. To illustrate his point he explains that some two hundred years previouly the people of Casterbridge revolted against the king and were hanged at the Gallows Hill for their crimes. He says that that happened in the days of the Romans, although it is evident that he was talking about the rebellion of Monmouth which took place 1685. and after the supression of which Judge Jeffreys held bloody Assizes (عدالتیں جن میں بہت زیادہ لوگوں کو سزائے موت دی گئی) and hanged many people in and around Casterbridge. The slip is on account of the fact that the people of Casterbridge

were so much accustomed to talking and thinking about the Roman period that everything belonging to the past appeared to them to belong to that era in the history of their town. *Buzzford* goes on telling them that after being hanged the bodies of the executed people were cut into pieces and were sent to different parts of England to serve as a warning to others that they should not dare to rise against the king. He caps it all by saying that he could well believe that all those things happened because the people of Casterbridge were really so bad as to deserve it all.

He said nothing about the enclosure of five guineas. The amount was significant; it may tacitly have said to her that he bought her back again. She waited restlessly for the close of the day, telling *Elizabeth-Jane* that she was invited to see Mr. Henchard; that she would go alone. But she said nothing to show that the place of meeting was not at his house, nor did she hand the note to *Elizabeth*.

Reference. The lines have been taken from *The Mayor of Casterbridge*, a novel by **Thomas Hardy.**

Context. *Susan* had arrived in Casterbridge, and she had found out who her husband was. After great deli-beration (بہت سوچ بچار کے بعد) she decided to sent *Elizabeth* to him with a letter. *Elizabeth* went to the house of the mayor and delivered the letter. *Henchard* treated her very kindly and sent a reply through her to *Susan*. In the lines given above we are told how *Susan* reacted to the reply.

Explanation. **Hardy** tells us that *Henchard* put five guineas into the envelope which *Elizabeth* was to carry back to her mother, but he did not say anything about that money in the letter. This was important because *Newson* had purchassd her from him for that amount and by sending that money back he was informing her that he had purchased her back once again. In the letter *Henchard* had made an appointment with her at the Ring outside the town. *Susan* therefore, waited anxiously for

the evening so that she might meet her husband. She however did not inform *Elizabeth* where she was going to meet *Henchard*, because if she had told her that it was going to be at the Ring, *Elizabeth* would have suspected something. For the same reason she did not give the note to *Elizabeth*, to read.

The poor woman smiled faintly; she did not enjoy pleasantries on a situation into which she had entered solely for the sake of her girl's reputation. She liked them so little, indeed, that there was room for wonder why she had countenanced deception at all, and had not bravely let the girl know her history. But the flesh is weak; and the true explanation came in due course.

Reference. The lines have been taken from *The Mayor of Casterbridge*, novel written by **Thomas Hardy**.

Context. *Susan* and *Henchard* met, and it was decided that they should go through a marriage ceremony once again so that *Elizabeth-Jane* might not suspect their previous history. With that object in view *Henchard* set up *Susan* in a respectable house, and began to pay visits to her as if to woo her. One day he asked *Susan* to name the happy day, by which he meant the day on which they were to be married. He said so, as if they were a young couple and their marriage was not just a hoax. It is at this stage that the above lines occur.

Explanation. Hardy says that *Susan* was a simple woman and she did not like any jokes about the position in which she found herself, because she realized how unfortunate it was. Moreover she had entered into it simply for the reputation of *Elizabeth*. She thought that if the story of their past became known people would begin to think that *Elizabeth* was a natural child and that would give her a bad name. From her behaviour it was clear that she did not in fact like the idea of that second marriage but had been forced into it because she could not find the courage to explain the events of her life to *Elizabeth*. The writer goes on to say that that explana-

tion came in due course. It happened when *Newson* came back for his daughter and told her all about it.

'I'd rather have your scorn, your fear, anything than your ignorance; 'its that I hate! Your mother and I were man and wife when we were young. What you saw was our second marriage. Your mother was too honest. We had thought each other dead—and—*Newson* became her husband.'

Reference. The lines have been taken from *The Mayor of Casterbrigde* a novel written by **Thomas Hardy**.

Context. *Henchard* wanted to claim *Elizabeth* as his daughter but he could not do so during the life of *Susan*, because she was not prepared to let him tell the girl about their past. After the death of *Susan*, *Henchard* decided to make a clean breast of everything to *Elizabeth*, and thus make her realize that he and not *Newson* was her father. In these lines he finally tells her the truth.

Explanation. *Henchard* told *Elizabeth* that by telling her the truth he was likely to go down in her estimation (اسکی نظر میں گر جائیگا) but he was prepared to suffer her scorn, her fear and even her hatred than to tolerate her ignorance. With these words, he told her that in the olden times he and *Susan* were man and wife. They were separted and each of them thought that the other was dead, so *Susan* married *Newson*, and that had given *Elizabeth* the impression that he was her father. He explained that their marriage at Casterbridge was their second marriage, and not the first one. But the tragedy of the situation lies in the fact that when *Henchard* had explained the whole position to her, he found that he was not in fact the father of the girl.

Elizabeth as a watch-dog to keep her father off—what a new idea. Yet it was not unpleasing. *Henchard* had neglected her these days, after compromising her indescribably in the past. The least he could have done when he found himself free, and herself affluent, would have been to respond heartily and promptly to her invitation.

Reference. The lines have been taken from *The*

Mayor of Casterbridge a novel by **Thomas Hardy**.

Context. *Lucetta* waited for *Henchard* at the High Place Hall for quite a long time but he did not come. At last she thought that he might have kept himself away because of the presence of *Elizabteh* in the house, as they were not on good terms. On asking the girl she found that he had really been on such bad terms with her that there was a likelihood that he would not come if he knew that she was there. She therefore sent *Elizabeth* away for the day, and wrote to *Henchard* to call in her absence. But in her absence *Farfrae* called instead of *Henchard*. *Lucetta* talked to him for a while and soon fell in love with him. Before he came she was thinking of sending *Elizabeth* away to open the way for *Henchard*. But now her ideas changed completely. At this stage the lines, given above, occur.

Explanation. After having met *Farfrae*, *Lucetta* thought that she should do all she could keep *Henchard* away from her house, so that he might not interfere with her newly begun romance. She thought that if she kept *Elizabeth* in her house, it would be a great help in keeping *Henchard* away. *Lucetta* had begun to dislike *Henchard* by then because he had neglected her quite long. She felt that after having compromised her he should have come to her at once, when his wife had died and she (*Lucetta*) had become a rich woman, because then there was nothing to obstruct her marriage. As he had not done so, she thought that she too was justified in neglecting him and encouraging another man.

He existed on unseen supplies; for it was an anomalous things that while there was hardly a soul in the neighbourhood but affected to laugh at this man's assertions, uttering the formula, 'There's nothing in 'em,' with full assurance on the surface of their faces, very few of them were unbelievers in their secret hearts. Whenever they consulted him they did it 'for a fancy.' When they paid him they said, 'Just a trifle for Christmas,' or 'Candlemas,' as the case might be.

Reference. These lines have been taken from *The Mayor of Casterbridge* a novel written by **Thomas Hardy**.

Context. *Henchard* was a superstitious (توہم پرست) man by nature. When he went all out to ruin *Farfrae* he thought of consulting a weather-prophet to find out how the weather would be near the harvest time, because in those days the prices of wheat varied with the weather. He went to one of the weather-caster (موسم کے متعلق پیش گوئی کرنے والا) who lived in an out of the way place, and in whom most of the people of the area had great faith. In the lines given above Hardy tells us how the professions of the people are often directly opposed to their belief.

Explanation. Hardy tells us that almost all the people in the area talked as if they had no faith in the weather-caster, yet they had faith in him. They supplied him with all necessities of life, (ضروریات زندگی) though they never did so openly. When some one talked about him, he said he did not believe in him, but he always went for him for weather reports. Even when they did so they did not openly admit that they believed in what he said. On the other hand they always said that they were doing so just for fun, and when they paid him for his pains they behaved as if they were giving him charity. This shows the difference between the professions and faith of the people. *Henchard* too had faith in the man though he behaved as if he did not believe what be said. It was for this reason that he suffered. If he had shown faith in him and had asked him for a complete report he would not have suffered losses as he did.

The sensation in the court was indescribably great. *Henchard* left the chair, and came out, passing through a group of people on the steps and outside that was much large than usual; for it seemed that the old furmity dealer had mysteriously hinted to the denizens of the lane in which she had been lodging since her arrival, that she knew a queer thing or two about their great local man Mr. Henchard, if she chose to tell it. This had brought them hither.

Reference. The lines have been taken from *The Mayor of Casterbridge* a novel by **Thomas Hardy**

Context. Once the tide turned against (حالات خراب هونے شروع هوئے) *Henchard* things began to happen rather queerly. One day a vagabond woman was brought to the court on a charge of creating nuisance. *Henchard* was one of the magistrates who heard the case against her. After the examination of the local constable, she was told to have her say. Thereupon she began to tell the story of the sale of *Susan*. It so transpired that she was the furmity-woman in whose tent *Henchard* had sold his wife. She finished the story and submitted that as *Henchard* was such a low man he could not sit in judgement on her. *Henchard* agreed and left the court, particularly so because he did not want to pronounce sentence (سزا دینا) on her, which would have smacked of the personal enmity (جس سے شخصی دشمنی کی بو آتی تھی).

Explanation. In the lines given above we are told that the disclosures made in the court created quite a sensation (بہت سنسنی خیز تھے). *Henchard* left his chair, and went out of the court room. He found that a lot of people had collected out side the court room. They had all come there because the furmity-woman had given out that she knew some secrets about *Henchard* and would disclose them in court. This caused a scandal in the town, and was one of the factors which brought about the complete ruin of *Henchard*. It was also one of the reasons why *Lucetta* married *Farfrae* secretly. She could not think of marrying a man who could sell his wife.

Henchard was disarmed. His old feeling of supercilious pity for womankind in general was intensified by this suppliant appearing here as the double of the first. Moreover, that thoughtless want of foresight which had led to all her trouble remained with poor *Lucetta* still; she had come to meet him here in this compromising way without perceiving the risk. Such a woman was very small deer to hunt; he felt ashamed, lost all zest and desire to humiliate *Lucetta* there and then, and no longer envied *Farfrae* his bargain. He had married money, but nothing mo[re]. *Henchard* was anxious to wash his hands of the game.

Reference. The lines have been taken from *The Mayor of Casterbridge*, a novel written by **Thomas Hardy.**

Context. *Henchard* had developed an extreme hatred for *Farfrae* because he had married the woman whom he (*Henchard*) loved. He thought that he would one day go and destroy the happiness of the newly married couple by telling *Farfrae* all about the past of *Lucetta*. In execution of that plan (اس پلان پر عمل کرنے کے لئے) he went to *Farfrae* one evening to ask him to give him back his [illegible] which were still lying in a safe in the house wh[illegible] belonged to *Henchard*, and was now occupied by [illegible] man. He got back the letters and began [illegible] aloud to *Farfrae*. He intended to read the [illegible] writer at the end of one of those letter, bu[illegible] did not find himself strong enough to do th[illegible] heard him reading those letters and became ap[illegible] (خوفزدہ ہو گئی - ڈر گئی) that he might one day exp[illegible] She therefore made an appointment with him to m[illegible] at the Ring one evening. In the lines which follow [illegible] told what happened when they met at the Ring.

Explanation. *Lucetta* arrived there in very ord[illegible] clothes. She had made herself up so as to appear an [illegible] woman. When *Henchard* saw her and listened to her appeal, he was softened. He began to feel deep pity for women, which he had always felt. Moreover he was reminded of the meeting that he had earlier had with *Susan* in the same surroundings, when she came back to him. That had a strong psychological impact (اُسکے ذہن پر بہت سخت اثر ہوا) on him. He also noted how simple and unsuspecting *Lucetta* was. She had come to see him at that place at such an hour, not knowing that even that fact could damn her in the eyes of her husband. He began to feel that that foolish supplicating woman deserved to be forgiven rather than punished, because she was too poor a prey for him. Moreover he had of late been seeing *Lucetta* a[illegible] a grand lady, but now he saw her as a poor helpless [illegible]man once again and thought that *Farfrae* had not really [illegible]n a great prize by marrying her. He had only got some [illegible]ney by that marriage and nothing more. With those

thoughts in his mind *Henchard* wanted to get out of the whole business and told her that he would return her letters and things at the earliest.

He was disturbed by another knock at the door, and rose to open it, rather deprecating a call from anybody just then. A stoutly built man stood on the doorstep, with an alien, unfamiliar air about his figure and bearing in an air which might have been called colonial by people story smopolitan experience. It was the man who had asked he could y at Peter's Finger. *Henchard* noded, and looked left the cou ce. The lines have been taken from *The Mayor* to pronounce a novel by **Thomas Hardy**.

smacked of t *lizabeth* went to *Henchard's* apartments to (ہو آئی تھی). the death of *Lucetta*. She was very tired he had been awake throughout the previous Explan cause she had been nursing the unfortunate that the *Henchard* had by then become very friendly to-sensatio r, and he advised her to go and rest in the inner went o while he began to prepare breakfast for both. had c *th* was so tired that she went to sleep as soon as she come own on the coach in the inner chamber. *Henchard* she red the breakfast, but did not disturb her when he thou d that she was sleeping. The lines given above occur at this stage,

Explanation. *Henchard* was waiting for *Elizabeth* to wake up when some one knocked at the door. This is called "another knock" because the first came from *Elizabeth* when she came to him that morning. He opened the door and found a healthy, rather unfamiliar man standing there. He gave the impression of being a foreigner as if belonged to the British Colonies. He was *Newson* who had asked the way at Peter's Finger. He was a sailor and had been out of England for a long time, that is why he looked more like a colonial man than an Englishman living in England. *Henchard* did not rec[illegible] him, and looked at him as if to ask him who he [illegible] The appearance of *Newson* at that stage was a great [illegible] *Henchard* because just then he was regaining the [illegible] *Elizabeth* and that was making life interesting for him

THE END